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XXVIII

# THE STAPLE OF NEWS

BY

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Edited with Introduction, Notes, and Glossary

BY

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TO MY WIFE



## PREFACE

In *The Staple of News* Jonson pushed his theory of the purpose and method of comedy to its logical extreme. With him the satiric purpose of comedy was always paramount. Indeed it sometimes seems, as in the formless *Cynthia's Revels*, as if he deliberately neglected the principles of stage-success in order that his satire might be the sole claimant for attention. Again, with Jonson satiric purpose was usually synonymous with moral purpose. Though his characters sometimes represent real persons, and more often 'humours,' in the plays which are most consistent with his fundamental conception of the purpose and method of comedy the majority of the characters are generalized types, and are designed to satirize neither individuals nor superficial 'humours,' but vices and abuses. With his long practice of this theory, with his reverence for ancient models, and with the impulse in that direction gained from his own masks, it was easy for him to go one step further, and attempt a comedy containing characters which are not individuals, nor 'humours,' nor generalized types, but abstractions or allegories: this he had done tentatively, in *Cynthia's Revels*, before he began to write masks; and this, with a clearer consciousness of what he was about, and with a bolder faith, he did again, a quarter of a century later, in *The Staple of News*.

*The Staple of News* is not a great stage-piece. Its remarkable organization and the skill with which its threads are brought together in the project of the news-staple; the interest of the *motifs*; the vivacity and lifelikeness of the characterization—especially that of the Peniboy and that of the gossips in the Induction and Intermeans; the force and pungency of the satire—all these are more or less dulled

and clouded by the abstract and shadowy quality of the central group of characters, Pecunia and her train. Even had the satire been less unpalatable to the audience for whom it was intended, this allegorical element would probably have condemned *The Staple of News* as a stage-piece in Jonson's day; just as it offers some discouragement to those who would read it as literature in this day.

Still I am not one of those who see in *The Staple of News* manifest signs that the decay of Jonson's powers had begun. The real wane began soon after its production, but it began suddenly, with a stroke of paralysis. We miss in this play the exuberant creativeness and the wonderful dramatic nerve and energy of *Volpone* and the *Alchemist*, but we feel in their stead a power of another and higher kind. We feel in it the presence of a mind of broader, clearer, steadier vision than that of the early masterpieces—a mind of an easier and more comprehensive grasp upon the meaning of life, and of a deeper and saner sense of moral values. It is primarily as a moral thinker that Jonson addresses us here: *The Staple of News* is a great moral poem in dramatic form. Compared with it in this respect, most of the satirical dramas of that age are the merest ephemerae. No other even of Jonson's own plays contains so much that is of abiding significance: it represents his power and energy as a moral thinker at their highest.

For nine years—and this in the very prime of life—Jonson had written no plays, and had had no outlet for his satiric energy other than short poems and occasional masks; and it would almost seem that he tried in our play to express the entire satiric consciousness accumulated during this period of comparative silence. In order to swell the grand total, his recent masks, too, were made to return most of the thought of this kind which he had put into them. Scarcely a single prominent abuse of the times, one might believe, came off untouched. Greatest of all, and the informing idea of the whole play, is the satire against the money-headed evil of money-worship, and the misuse of

money in lavish gifts to sycophants and flatterers, and in feasting and dress, which, with its stronghold about the very throne of England, was impoverishing the nation with its exactions, and enervating it with its example. Next in importance is the satire upon the idle, credulous, almost diseased, appetite of the public for transitory news, and upon the unprincipled gatherers, makers, and vendors of such news. Besides these two major themes, the play contains a whole bundle of minor satiric themes: projectors and bubble projects, typified in Cymbal and his news-exchange; the profane wit which

Dare put on any visor to deride  
The wretched, or with buffon license jest  
At whatsoe'er is serious, if not sacred,

typified in the covey of jeerers; the mercenary herald, typified in Piedmantle; the unprincipled courtier, in Fitton; the scheming lawyer, in Picklock; the quacksalver, in Almanach; the cowardly and venal army-officer, in Shunfield; the insipid but popular rimester, in Madrigal; the undiscerning dramatic critic, in the 'ridiculous gossips' of the Induction and the Intermeans—all these Jonson mustered for flagellation in this singularly potent drama.

*The Staple of News* is a difficult play. With the possible exception of *Cynthia's Revels*, no other play of Jonson's yields up so small a part of its real meaning at the first reading. Though I have studied it for many months, I still discover new meanings daily. As the proportions of the glossary included in this volume will show, the play is particularly interesting from a lexical point of view: it contains an unusually large percentage of obsolete and archaic words and uses, and a considerable number of what seem to be very rare, or even entirely exceptional, uses. Moreover, notwithstanding his satiric wrath, Jonson seems here to have delighted in language for its own sake: he revels in word-plays, in double meanings, and even in triple meanings. Again, the play contains a very large number



of allusions to contemporary events. Thoroughly to realize the meaning of it, one should be saturated with the social and political history of the time. In my attempt to throw light upon it in the notes and glossary I have had in mind not so much the needs of the erudite few, as of that larger class who would read it with scholarly interest, and read it more often, if the means were at hand of reading it more intelligently.

I owe hearty thanks to Professor Albert S. Cook for advice in numerous matters of form, and for the stimulus of his criticism; to Dr. Herbert S. Mallory, whose task of editing *Poetaster* has kept him always within hailing distance, for help in many a difficulty; to Dr. John M. Berdan for the privilege of collating his copy of the Folio; to Mr. Lucius H. Holt and to Mr. William S. Johnson for helpful suggestions; and to Mr. Andrew Keogh of the Yale Library for aid in bibliographical matters.

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D. W.

YALE UNIVERSITY,  
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# CONTENTS

	PAGE
I. INTRODUCTION . . . . .	xi
A. Editions of the Text . . . . .	xi
B. The Date of the Play . . . . .	xviii
C. Sources . . . . .	xx
D. Early English Journalism and Nathaniel Butter . . . . .	xxxv
E. Identifications . . . . .	xlvi
1. Cymbal and Nathaniel Butter . . . . .	xlvii
2. Madrigal and Jonson . . . . .	li
3. Madrigal and George Wither . . . . .	lv
II. TEXT . . . . .	1
III. NOTES . . . . .	121
IV. GLOSSARY . . . . .	230
V. BIBLIOGRAPHY . . . . .	265
VI. INDEX . . . . .	268



# INTRODUCTION

## A. EDITIONS OF THE TEXT

*The Staple of News* was first printed in folio in 1631, and probably it was then put into circulation, either as a separate pamphlet or bound with *Bartholomew Fair* and *The Devil is an Ass*. Copies of this original edition were, in 1641, bound into the second volume of the First Folio of Jonson's collected works.<sup>1</sup> Our play appears, therefore, in all the collected editions. These are as follows: (1) the First Folio, just mentioned; (2) the 'Third Folio,' a double-column edition in one volume, 1692; (3) a booksellers' edition, 1716 [1717]; (4) Peter Whalley's 'corrected' edition, 1756; (5) John Stockdale's reprint of Whalley's edition (together with the works of Beaumont and Fletcher), 1811; (6) William Gifford's 'critical' edition, 1816 (second edition, 1846); (7) Barry Cornwall's one-volume edition, 1838; (8) Lieut.-Col. Francis Cunningham's three-volume re-issue (with some minor variations) of Gifford's edition, 1871; (9) the same in nine volumes, 1875 (now the standard edition). The *Catalogue* of the British Museum shows that Jonson's plays were printed in two volumes at Dublin in 1709, and no doubt *The Staple of News* was included. Of these editions, only the first, from which the text of this present work is taken, is of great importance; and of the others, only the second, third, fourth, and sixth call for any discussion.

The second volume of the First Folio, which contains the original edition of our play, has been much discussed. Some of the title-pages in it are dated 1631, some 1640,

<sup>1</sup> The first volume of this Folio was printed in 1616. A reprint of this volume, made in 1640, is sometimes called the 'Second Folio.'

and others 1641, and different copies vary in signatures, pagination, wording of title-pages, and other details. Gifford believed that it was printed from manuscripts surreptitiously obtained; Miss Bates, in her *English Drama*,<sup>1</sup> says it belongs to 1631, and that it was reprinted in 1640, and again in 1641; Ward, in his *History of English Dramatic Literature*,<sup>2</sup> comes to a conclusion similar to that of Miss Bates. In 1870, however, Brinsley Nicholson, by a careful collation,<sup>3</sup> showed that the different copies, despite their variations, were all printed from the same forms; and in 1882 Hazlitt<sup>4</sup> arrived at the same conclusion. The truth seems to be that this volume is made up of pieces printed separately and designed for separate sale, and that impressions were struck off at different dates, with changes in the forms in the meantime; hence the irregularities in signatures and pagination, and the variations in different copies.

As the copy from which the text of this present edition was taken differs in some respects from that described by Nicholson and Hazlitt, it has seemed advisable to give a somewhat detailed collation of it.

Folio by measurement: signatures in fours.

Collation:<sup>5</sup> Five leaves, the second with the signature A<sub>8</sub>; B-M; Aa (changed after Cc<sub>2</sub> to a single letter)-I (F<sub>2</sub> is printed F<sub>3</sub>); two leaves without signature; N-Y<sup>6</sup>; B-Q; R, *two leaves*; S-X; Y, *two leaves*; Z; Aa-Oo; Pp, *two leaves*; Qq, *one leaf*; three leaves without signature; A-K; L, *two leaves*; M-R (S, T, V, X, Y, Z omitted); A-P; Q, *two leaves*; R-V.

There is no general title-page (in some copies that of the first volume of the 1640 Folio is inserted). (1) Title-page of *Bartholomew Fayre*, printed 1631. This is the first of five leaves, the second

<sup>1</sup> P. 78.

<sup>2</sup> 2. 296.

<sup>3</sup> *Notes and Queries*, 4th S. 5. 573.

<sup>4</sup> *Bibliog. Coll. and Notes*, p. 320.

<sup>5</sup> J, U, and W are always omitted.

<sup>6</sup> For the dislocation in signatures, etc., see (3) below.

with the signature A<sub>1</sub>, the others without signature, and all without pagination. The Prologue, etc., A<sub>1</sub>; verso, The Persons of the Play; the Induction, the next three leaves; the play itself, B-M: pp. [1-10] and 1-88. (2) Title-page of *The Staple of Newes* (see first page of text), printed 1631: A<sub>1</sub> (changed after Cc<sub>2</sub> to a single letter)-I; two leaves: pp. [1-76]. (3) Title-page of *The Divell is an Asse*, printed 1631: [N]-Y (verso blank): pp. [91]-170. The signatures and pagination show that it was intended that this play should follow *Bartholomew Fayre*. Pp. 89, 90, however, are wanting. (4) The *Masques*, beginning with *Christmas his Masque* (no t.p.), B-Q; R, two leaves; S-X; Y, two leaves (verso blank): pp. 1-[160]. P. 93 [N<sub>1</sub>] is numbered 87. B<sub>1</sub> has verso blank. Only two of the *Masques* have title-pages—the *Masque for the Entertainment of Monsieur Le Baron De Tour*, [C] p. 9, and *The Metamorphosed Gipsies*, [G<sub>1</sub>] p. 47. (5) Title-page of *Underwoods*, printed M. DC. XL: [Z]; Aa-Oo; Pp, two leaves; Qq, one leaf (verso blank); pp. [161-286]. Page 285 is numbered 283. (6) Title-page of *Mortimer His Fall* (verso blank), printed M. DC. XL: pp. [287]-292. This fragment occupies three leaves, none of which has a signature. Only the third leaf is paged: 291-292. (7) Title-page of *Horace his Art of Poetrie*, printed M. DC. XL: [A]-D<sub>1</sub> (verso blank): pp. 1-30. (8) Title-page of *The English Grammar*, printed M. DC. XL: [D<sub>1</sub>]-L<sub>2</sub>: pp. [31]-84. (9) Title-page of *Timber, or Discoveries*, printed M. DC. XLI: M-R: pp. 85-132. (10) Title-page of *The Magnetick Lady*, printed M. CD [DC]. XL: [A] (verso blank); Persons of the Play, A<sub>2</sub> (verso blank); Induction, [A<sub>3</sub>]-[A<sub>4</sub>] (verso blank); the play itself, B-H: pp. [1]-64. (11) Title-page of *A Tale of a Tub*, printed M. CD [DC]. XL: [I] (verso blank)-[Q<sub>2</sub>] (verso blank): pp. [65]-114. The pagination of 70-79 is repeated. (12) Title-page of *The Sad Shepherd*, printed M. DC. XLI: [R] (verso blank)-V (verso blank): pp. [115]-156. Pages 123-132 are omitted in the pagination.

Both Whalley and Gifford, reasoning chiefly from the carelessness of the text, believed that Jonson gave himself no concern about the printing of *The Staple of News*. He had it entered at the Stationers' Register, however, in April, 1626, a few weeks after it was acted, and probably would have published it then but for a stroke of paralysis, which he suffered that year. It is well-nigh certain, too, that he gave some, though by no means careful, attention to the printing of it in 1631. The evidence for this is an

undated letter of his to the Earl of Newcastle (*Harl. MS.* 4955): 'My lord . . . It is the lewd printer's fault that I can send your lordship no more of my book. I sent you *one piece before, The Fair* . . . and now I send you *this other morsel, The fine gentleman that walks the town, The Fiend*; but before he will perfect the rest I fear he will come himself to be a part under the title of The Absolute Knave, which he hath played with me.' Gifford regarded this letter as an allusion to 'a work of which nothing is now to be found,' but Brinsley Nicholson, who quoted the letter in *Notes and Queries* (4th S. 5. 514) in 1870, in a discussion of the peculiarities of the second volume of Jonson's Folio, understood it better. He says: 'Now when it is remembered that, though the paging alters as elsewhere for the sake of separate sale, the signatures of the three comedies are continuous (A to Y and then Aa, &c.), and when the titles of *Bartholomew Fair* and *The Devil is an Ass*, and the plot of the latter are compared with Jonson's jocular allusions which I have underlined, and with the playful and play-wright style of the quotation, it will, I think, be seen that the first piece sent . . . was *Bartholomew Fair*, and the second morsel—*The Fiend*, the play of *The Devil is an Ass*. The non-continuance of the attempt at a second collected volume beyond the third play, *The Staple of News*, was probably due to the damning by the town of *The New Inn* in the same year.' But though, as Nicholson has shown, *The Staple of News* was printed under Jonson's supervision, he could not have given it close attention. As Whalley and Gifford long ago observed, the text of 1631 is a very careless piece of printing. It contains a number of obvious misprints. In two or three instances the scenes are wrongly numbered, and in several places there are erroneous assignments of speeches. The punctuation also is haphazard—in many places worse than none at all. And yet the number of instances where the meaning is obscure on this account is very small. In general, were it not for the frequent quib-

bling, this original text would be readily intelligible to any one who was familiar with the vocabulary of the Jacobean.

The Folio of 1692<sup>1</sup> is usually spoken of as a reprint of the original Folio, with the qualification that it contains a large number of changes in capitals and spelling, and a fair allowance of printer's errors. As regards our play, however, the original text of which is a careless piece of printing, and offers much opportunity for correction, this assertion must be still further qualified. As the foot-notes show, the Folio of 1692 corrects a good many obvious misprints and omissions. The punctuation, also, is rectified in a large number of instances. From some of those included in the foot-notes it is evident that a rather careful effort was made to bring clearness and coherence into the text: e. g., Pröl. for the Stage, 12 towne;] comma†<sup>2</sup>; *ib.* 27 worke,] semi-colon†; 1. 5. 92 *Companion*,] colon†; 1. 6. 44 *Subterranean*,] period†; 2. 2. 1 late,] late. 1692, 1716, W; 2. 2. 5 besides,] interrogation†. It will appear also, from the paragraphs below, that this edition supplied a number of verbal changes which were followed in subsequent editions. In short, the 'Third Folio' text of our play is by no means a mere reprint of that of 1631.

The booksellers' edition of 1716 is based on the edition of 1692. It follows that edition uniformly in capitalization, very often in punctuation, and adopts a considerable number of its verbal changes. Among these last, the following, being obvious blunders, are particularly significant as to the basis of the text: 1. 5. 26 Statesmen] *Statesman*; 4. 2. 164 Gentlewomen] *Gentlewoman*; 5. 1. 34 parents] *parent*; 5. 1. 50 spoyl'd] *spoil'* 1692; *spoil* 1716. Nevertheless this edition is not a servile reprint of that of 1692: it frequently departs from it in punctuation, and makes a number of changes in forms and wordings, which are evidently delib-

<sup>1</sup> For a detailed collation of this volume, see Dr. H. S. Mallory's edition of *Poetaster* (*Yale Studies in English* No. 27), N. Y., 1905.

<sup>2</sup> † = all four of the texts discussed in this and the next paragraphs; W = Whalley's text; G = Gifford's text.



erate: e. g., Induction 64 spurses] purges 1716, W, G; 3. 2. 320 a making] making 1716, W; 3. 4. 79 venter] venture 1716, W, G; 4. 1. 55 You all are] You are all 1716, W, G; 4. 2. 112 honour] honours 1716, W, G; 4. 4. 164 ghirlond] garland 1716, W, G; 5. 1. 82 permit me see] permit me to see 1716, W; 5. 6. 49 Stentor] Senator. In some instances, too, it corrects, or tries to correct, the assignment of speeches: e. g., 4. 2. 117 Pic.] P. jun. 1716, W, G; 4. 2. 123 P. Iv.] Pic. 1716, W.

Whalley's edition, 1756, purports to have been 'collated with all the former editions and corrected.' Whalley's collation must have been done hastily, however, or else he used the results carelessly. He believed that Jonson had nothing to do with the printing of the earliest edition, and that it was very corrupt. In some instances he followed unnecessary changes made by 1692 and adopted by 1716: e. g., 1. 1. 1 (SN.) trouses] trowsers; 3. 2. 27 in i') i'W in G; 3. Int. 4 a usurer] an usurer†; 4. Int. 45 flyen] flown†; 5. 1. 32 loosing] losing†; 5. 1. 118 mine] my†; 5. 6. 10 buffon] buffoon.† It is evident, as Gifford pointed out,<sup>1</sup> that Whalley's working copy and the real basis of his text was the edition of 1716: he often followed that to the entire neglect of the two earlier editions. Indeed he seems at times almost to have forgotten that there ever were any earlier texts. For example, on 5. 1. 51, 'The last hum that it made,' he says: 'i. e. the office: the printed books by mistake have *is made*.' Both 1631 and 1692 read 'it'; 1716 alone reads 'is.' Again, on 5. 4. 5, 'wine.o' my worship,' Whalley says: 'It seems most natural to read, "O'my worship," as we say commonly, On my honour!' unless it be meant ironically, Your worship must have wine? Had Whalley looked at the original text, he would have found there 'o'my worship'; 'o'your worship' is the reading of 1716 alone. To the punctuation Whalley gave considerable attention, not uniformly with good results. He also made a

<sup>1</sup> GC. 1. clxxxiii.

number of unnecessary verbal changes: e. g., 1. 2. 3 I but] but I; 1. 3. 25 those] these W, G; 1. Int. 16 would] could W, G; 2. 3. 9 stands] stand W, G; 3. 1. 48 unto] to W, G; 3. 4. 36 unto] into; 3. 4. 36 ship] shop W, G; 3. Int. 44 Cunning-Man] cunning man W, G; 5. 1. 55 this] his W, G; 5. 1. 115 our] your W, G; 5. 2. 37 syllable] syllab W, G; 5. 5. 15 washing] swashing W, G; Whalley was also in a few instances guilty of silently inserting or omitting words: e. g., 1. 6. 3 better] better better; 3. 2. 249 Come forth *State*] Come forth the state W, G; 3. Int. 27 bettes wonne] bets were won W, G; 1. 3. 48 doe doe] do W, G.

Gifford's edition, 1816, was made with a more intimate knowledge of the earliest text than Whalley had; but, like Whalley, Gifford believed that Jonson had nothing to do with the printing of the first edition, and hence he also was only too ready to emend it. Though he scored Whalley for some of his changes, he followed him in others, or with him adopted readings of the edition of 1692, or of that of 1716, quite as indefensible as those he condemned (see the readings noted in the paragraphs above). He clipped oaths: e. g., 1. 2. 143 Gods so] Ods so. He altered the form of prepositions: e. g., 2. 1. 4 of] off; 3. 2. 331 a clocke] o'clock. As the foot-notes on almost every page show, he spelt out or otherwise altered contractions as he pleased. He silently substituted one word for another: e. g., Ind. 50 Ay] Ah; 1. Int. 8 the Begger] a Beggar; 2. 1. 49 unto] under; or omitted a word: e. g., 2. 5. 124 of a tauerne] of tavern; or even inserted a word: e. g., 1. 3. 6 horses] of horses; 5. 6. 15 I know it] I know it, [I]. His changes in punctuation are often questionable. He regarded the marginal notes as being entirely the work of the 'book-holder,' and accordingly he altered, omitted, or supplemented them at will. The address To the Reader, at the beginning of Act 3, he put into a foot-note. He ignored the fact that Jonson deliberately followed classical usage in dividing his scenes. To Jonson a scene was a situation, to Gifford it was a place;

and whereas Jonson divided his play into twenty-five scenes, Gifford divides it into eight. In short, Gifford's edition hardly deserves to be called critical.

## B. THE DATE OF THE PLAY

<sup>o</sup> *The Staple of News* was first acted, not in 1625, as Gifford and Cunningham say, but in 1626. 'The mention of Shrovetide,' says Fleay,<sup>1</sup> '(which began Feb. 19 in 1626) in the Induction [line 12], coupled with "now at the Coronation" [3. 2. 312], 1626, Feb. 2, fixes the public performance to Candlemas, and the Court one to Shrovetide.' The play was entered at the Stationers' Register April 14, 1626, but, for some reason—probably Jonson's paralytic stroke—it was not published till 1631, when the poet himself gave at least some attention to the printing of it.<sup>2</sup>

Jonson conceived the idea of the news-staple as early as the latter part of 1620. In his mask, *News from the New World*, which was performed in January 1621, the general plan of the Office is sketched almost as inclusively, and, to some extent, in the same words, as in our play. For example, in one place Jonson makes the Factor say: 'And I have hope to erect a Staple for News ere long, whither all shall be brought, and thence again vented under the name of Staple-news,' etc.<sup>3</sup> This sounds very much like a promise of the coming play, and perhaps Jonson began it then. The play itself, however, would lead one to think that it was begun soon after Butler began his *Weekly News*, that is, in the latter part of 1622. In the first place, the way the news-staple is spoken of all through the play, and especially in the second scene of Act I, where it is first mentioned, suggests that the actual thing alluded to is a recent innovation. Again, the extent to which Pecunia, the

<sup>1</sup> *Hist. of the Stage*, p. 384.

<sup>2</sup> See *Introd.*, pp. 13-14.

<sup>3</sup> Cf. note on I. 5. 36-50.

central figure of the play, typifies the Spanish Infanta,<sup>1</sup> seems to show that Jonson created that figure at a time when the Spanish marriage was still a serious possibility. The play is earnest satire, and had it been written after the danger was past, it does not seem likely that Jonson would so have woven the Infanta into the satire upon the idolatry of money—which, after all, is the fundamental idea of the play, no matter what its title may be. But once he had written it, perhaps he saw, or was advised, that the allegory was too pointed for safety, and hence that the presentation would have to be postponed until, from change of policy and the passage of time, the play would be likely to meet with greater toleration.

But, though it is certain that the general idea of the news-satire was born in Jonson's mind as early as the beginning of 1621, and though, on the ground of timeliness, it seems very likely that the elaboration of *The Staple of News* began in the latter part of 1622, nevertheless the play was receiving additions, one might say, almost up to the hour of its presentation. First, as regards mere details and brief allusions: in the Induction, Shrovetide and the coronation of Charles are mentioned; in 3. 2. 220, Middleton's *A Game at Chess*, which was acted in August 1624; in 4. 4. 170, the plague, which is spoken of as though it were entirely over, though, as a matter of fact, even at the date of the second performance, it had not entirely vanished;<sup>2</sup> and in 5. 6. 53, the 'year of jubilee,' which was 1625. It is worth mention, too, that the tone of some of the allusions to the Infanta, especially those in the Second Intermean, suggest that the whole episode of the Spanish marriage was over when they were written, and hence could be publicly jested upon in a stage-performance at Court. More important to the play are the extensive contributions which it received from Jonson's most recent mask, *Neptune's Triumph*. This mask, which celebrates the return of Prince Charles in

<sup>1</sup> Cf. note on Second Intermean, lines 22-37.

<sup>2</sup> Cf. note on 4. 4. 170.

October 1623 from his wooing-voyage to Spain, was designed for Twelfth Night, 1624, but was postponed, and presented Jan. 9, 1625.<sup>1</sup> There can be little doubt, I think, that the passages which occur both in the mask and in the play were written originally for the mask, and not for the play. It is entirely improbable that Jonson should find in a play which he had already written for a more general purpose, so much that was adapted to the special occasion for which the mask was designed. No doubt Charles had been pleased with the mask, and hence Jonson drew upon it freely to lighten, and otherwise help out, a somewhat heavy comedy.

In short, then, Jonson certainly conceived the general idea of the news-staple early in 1621. Probably he meant then to promise us a play containing this as a main feature; and perhaps he had already done something towards it. In view, however, of the developments in Butter's news-system in 1622, as well as the fact that the project of the Spanish marriage was then hot upon the anvil, it would seem that the second half of 1622 and the year 1623 must have been the period in which the main body of the play was created. The satire upon the latter theme explains why, if the play was written then, its presentation was so long postponed. However that may be, Jonson certainly worked on the play during the closing weeks of 1625 and the first weeks of 1626, laying his recent masks under contribution, and inserting allusions to contemporary conditions and events, almost to the date of the second presentation, February 19, 1626.

### C. SOURCES

Jonson's most important debts to ancient authors in *The Staple of News* are to Aristophanes' comedy, *Plutus*, and to Lucian's dialogue, *Timon*. Lucian no doubt imitated Aristophanes, and Jonson took hints from both. From

<sup>1</sup> Cf. Fleay, *Chron. Eng. Drama* 2. 12; *Hist. of Stage*, p. 262.

them he got the main idea of the allegorical part of the play, the personification of money. He had, however, used this idea before: Lady Argurion in *Cynthia's Revels* (acted 1600) also personifies money. His working out of this idea in the action of our play has little or no resemblance to the plot of either of his originals. Pecunia herself differs very greatly from the deity of the Greek masterpieces: (1) in being of the feminine gender; (2) in having a train of abstract personages similar to herself; (3) in having an alchemical genealogy and significance; (4) and in containing an element of specific allegory, since, in a sense, she stands for the Spanish Infanta. As to details, the passages where Jonson can be said to have followed the Greeks closely are few. The general idea of 2. 1. 35-44, where Peniboy Senior eulogizes Pecunia, he no doubt took from the scene in Aristophanes where Chremylus and Cario make Plutus aware of his own power. In 4. 3. 30-56, where Pecunia and her train rebel against their treatment at the hands of Peniboy Senior, he had in mind both the brief passage in which Plutus complains that misers always bury him in the earth, and a passage of similar purport in *Timon*.<sup>1</sup> He had the *Timon* in mind also in 4. 2. 118-23, where the prodigal bids Pecunia kiss the jeerers. In several other places, also there are reminiscences of the *Plutus* and the *Timon*, but most of these are vague and far away. A close comparison of our play with the ancient masterpieces leaves one with the impression that, in the application of the Greek conception to the conditions of his own day, Jonson's mind worked with great freedom and originality. Still it must be said that he did not avoid the main defect of his originals: Pecunia, like both Plutuses, is a somewhat incongruous mixture of the metaphorical and the literal.

From the *Wasps* of Aristophanes, as Gifford points out, Jonson got the idea for the fourth scene of Act 5, where the crazed Peniboy Senior puts his dogs, Block and Lollard, on trial. The general relationship is evident, though the

<sup>1</sup> See notes on the lines mentioned.

imitation does not descend to particulars.<sup>1</sup> Cunningham quotes from Coleridge's marginal notes: 'I dare not, will not, think that honest Ben had Lear in mind in this mock mad scene.' This suggestion is not to be entertained.

The plot of Jonson's early romantic comedy, *The Case is Altered*, it will be remembered, is little more than a skilful interweaving of the plots of two of Plautus' comedies, the *Aulularia* and the *Captivi*. The character of the miser, Jaques, in *The Case is Altered*, is imitated, yet with considerable freedom, from the character of Euclio in the *Aulularia*.<sup>2</sup> From Euclio, Jonson also got a few hints for the figure of Peniboy Senior, in our play. The scene in which the absent Euclio is characterized is adapted as a part of the jeering in the second scene of Act 2.<sup>3</sup> This, a simile or two, and a few dim echoes, are the sum of Jonson's debt to Plautus here. Indeed, with the exception of a few adaptations of brief passages, scattered here and there, and all indicated in the notes, this closes the list of our play's debts to ancient authors.

Professor Emil Koeppel of Halle has observed<sup>4</sup> that the news-staple<sup>5</sup> in our play may be compared to the House of Fame in the Second Book of Chaucer's poem, and that it still more resembles the House of Daedalus,<sup>6</sup> in the Third Book. Once the clue is given, it is not hard to find resemblances, but these are very vague, and had not Jonson<sup>7</sup> in

<sup>1</sup> Cf. the note on trials of animals during 12th to 18th centuries, at the beginning of that scene.

<sup>2</sup> Molière took the main idea of his *L'Avare* from the *Aulularia*. Thomas Shadwell and Henry Fielding, who each wrote a comedy named *The Miser*, based their plays on the *Aulularia* and *L'Avare*. In Shadwell's *Miser* there are a few faint reminders of our play.

<sup>3</sup> Cf. note on 2. 2. 69.

<sup>4</sup> *Quellen Studien*, etc., in *Münchener Beiträge* 2. 17.

<sup>5</sup> Cf. Act 2, Sc. 2, and especially lines 116-20.

<sup>6</sup> For a discussion of Jonson's indebtedness to the House of Fame here, as also in the *Mask of Queens* (1609), and in *News From the New World* (1621), see Dr. Otto Ballman's *Dissertation*, pp. 22, 26-8 (cf. Bibliography).

<sup>7</sup> *Münchener Beiträge* 2. 17.

one place called his staple the House of Fame, probably no one would ever have guessed that he had Chaucer's poem in mind.

Koeppel suggests also that Jonson may have borrowed the *motif* of the father, Peniboy Canter, following his son in the disguise of a beggar, from *The London Prodigal*. This comedy was first published in 1605, with this title: '*The London Prodigal*. As it was plaide by the Kings Maiesties seruants. By William Shakespeare, London. Printed by T. C. for Nathaniel Butter.' There is no entry of it in the *Stationers' Register*. Schlegel says: 'If we are not mistaken, Lessing pronounced this piece to be Shakespeare's, and wished to bring it on the German stage.' Tieck also regarded it as Shakespeare's. Knight thinks that it was written between 1603-1605, and hence that, if Shakespeare wrote it at all, he must have written it after his comic powers were fully matured. 'The belief,' says Knight,<sup>1</sup> 'is almost too extravagant to be gravely controverted.' Sidney Lee says<sup>2</sup> it has 'no internal claim to Shakespeare's authorship.'

The argument of *The London Prodigal* is this: Flowerdale Senior, a London merchant who had gone to Venice leaving his son, Matthew, under the guardianship of his brother, Flowerdale Junior, returns home. The uncle tells of the reckless behavior of the young man: he is a mighty swearer, drinker, brawler, borrower. The youth himself now appears, and to him the father, who is disguised, represents himself as having died in Venice. He produces a will, which he says Flowerdale Senior charged him to deliver. The will is read, and the son is found to be disinherited. The father, in his assumed character, lends him twenty pounds, and becomes his servant, under the name of Kester.

Young Flowerdale is one of three suitors for the hand of Luce, the most attractive of the three daughters of Sir Lancelot Spurcock. She prefers Sir Arthur Greenshield;

<sup>1</sup> *Pictorial Edition of Shakespeare*, vol. *Doubtful Plays*, pp. 227-8.

<sup>2</sup> *Life of Wm. Shak.*, p. 142.



her father prefers Oliver, a Devonshire clothier; both reject young Flowerdale. Kester (Flowerdale Senior disguised) proposes to overcome the scruples of Sir Lancelot in the following way:

Presently we'll go and draw a will,  
Where we'll set down land that we never saw;  
And we will have it of so large a sum,  
Sir Lancelot shall entreat you take his daughter.  
This being form'd, give it master Weathercock,  
And make Sir Lancelot's daughter heir of all;  
And make him swear never to show the will  
To any one, until that you be dead.  
This done, the foolish changing Weathercock  
Will straight discourse unto Sir Lancelot  
The form and tenor of your testament.  
Ne'er stand to pause of it; be rul'd by me:  
What will ensue, that shall you quickly see.

The plan works: Sir Lancelot rejects the clothier, and forces Luce to marry the heartless young Flowerdale. To Kester the youth confides:

And thou shalt see, when once I have my dower,  
In mirth we'll spend full many a merry hour:  
As for this wench, I not regard a pin,  
It is her gold must bring my pleasures in.

The father and the uncle now plan to have the prodigal arrested on the way from church, and charged with debt, in order to try the temper of his wife, Luce. Now that he is her husband, she clings to him faithfully. She refuses to go home with her enraged father, and he leaves her with her husband and his uncle. Young Flowerdale scorns her. The uncle puts a hundred angels (provided by Kester) into Kester's hands for her. The young man demands it, and, at her request, it is given to him. The prodigal turns upon her now:

A rattle-baby come to follow me!  
Go, get you gone to the greasy chuff your father: bring me your dowry, or never look on me.

*Flow. Sen.* Sir, she hath forsook her father and all her friends for you.

*M. Flow.* Hang thee, her friends and father, all together.

*Flow. Sen.* Yet part with something to provide her lodging.

*M. Flow.* Yes, I mean to part with her and you; but if I part with one angel, hang me at a post. I'll rather throw them at a cast of dice, as I have done a thousand of their fellows.

Kester takes the deserted wife under his protection, but soon, in the disguise of 'a Dutch frow,' she becomes the servant of her married sister. Young Flowerdale loses the money at dice, turns highwayman, is arrested, and is about to be put in prison on the double charge of robbery and of having killed his wife. Both Luce and Flowerdale Senior now throw off their disguise. The prodigal repents, and all ends well.

In each play, then, we have two brothers, one of whom gives out that he himself is dead, and in disguise becomes the servant of his spendthrift son. In addition, there is the common feature of a sham will. These major resemblances make it nearly certain that *The Staple of News* borrowed from *The London Prodigal*, or else that there was some third piece which was the common source of both.

There are excellent reasons, however, for believing, not only that Jonson borrowed from *The London Prodigal*, but also that, in doing so, he was borrowing from a play of which he himself had written, if not the whole, at least the greater part. Though Jonson borrowed freely from the ancients, he prided himself on his independence of writers of his own day. If any one else of that day had written *The London Prodigal*—especially if Shakespeare had written it—this probably would have been reason enough to Jonson why he should not imitate the plot. Or if there were a common source for the two plays, it seems very unlikely that Jonson would have permitted his play to resemble *The London Prodigal* in anything but its more general features. A careful comparison of the two plays, however, brings to light a remarkable number of minor resemblances. Pre-

sented in the order in which they occur in our play, the more striking of these are as follows: (1) In *The London Prodigal*, when Young Flowerdale goes to Luce in a fine new suit, he says:

Luce, look on me that am as light as air.

In 1. 1. 3-5 Peniboy Junior, about to come of age, and believing himself heir to a large estate, says:

Look to me, wit, and look to my wit, Land,  
That is, look on me, and with all thine eyes.

(2) Early in *The London Prodigal* Young Flowerdale denounces 'a pox upon' his tailor for spoiling one of his suits. In the first scene of *The Staple of News* (1. 1. 23-35) Peniboy Junior is vexed with his tailor for being late. (3) In each play the father announces his own death (cf. *Staple of News* 1. 3. 17-20). (4) In *The London Prodigal*, when the will is read which disinherits Young Flowerdale, his father, who is in disguise, lends him twenty pounds, and becomes his servant. In *The Staple of News* (1. 3. 25-33), when Peniboy Junior is surrounded with his tradesmen, his father, who, in the disguise of a beggar, has become his follower, brings him two hundred pounds, with which to meet current expenses. (5) In *The London Prodigal* Young Flowerdale receives the news of his father's death gladly, but later, having found himself disinherited, he characterizes his father as 'an old ass.' Peniboy Junior, in speaking of his supposedly dead father, says (1. 6. 6-23) that, had there been a public funeral, he would have 'made shift to have laughed' as heartily in his mourner's hood as in his new suit; that his father was a 'loving and obedient—a right kind-natur'd—man, to dye so opportunely'; and ends with:

I lost an Officer of him, a good Bayliffe,  
And I shall want him; but all peace be with him,  
I will not wish him alive again; not I,  
For all my Fortune.

(6) In *The London Prodigal* Sir Lancelot Spurcock sees but poorly until he is given Young Flowerdale's will; then he sees very well. In *The Staple of News* Peniboy Senior is hard of hearing until Cymbal proposes to divide with him the profits of his moiety of the news-office, when he says: 'I heare you better now.' (7) In *The London Prodigal*, when the prodigal's uncle and Luce's father beg her to leave him, she clings to him. In *The Staple of News*, when Peniboy Senior goes to the Apollo Room to get back Pecunia, she refuses to leave Peniboy Junior and the jeerers (4. 3. 15-17). (8) In *The London Prodigal*, when Young Flowerdale has scorned his wife, and thrown her off, his disguised father takes her under his protection, saying:

Come girl, though it be late, it falls out well;  
Thou shalt not live with him in Begger's Hell.

In *The Staple of News*, when Peniboy Junior has shown his inability to take proper care of Pecunia, his father, throwing off his disguise, says (4. 4. 120-3):

Which since I see,  
I will take home the *Lady*, to my charge,  
And these her *servants*, and leave you my *Cloak*,  
To travell in to *Beggars Bush*!

(9) In *The London Prodigal*, when the uncle speaks kindly to Luce, and puts money into Kester's hands for her use, the nephew says: 'A plague go with you for an old fornicator.' He himself has already cast her off, and he implies that his uncle is kind to her for an immoral purpose. In commenting on Peniboy Canter's conduct in taking Pecunia away from the prodigal, Gossip Mirth (4. Intermean, lines 42-3) speaks of him as 'a foolish old fornicating father, to rauish away his sonnes Mistresse.' She implies that he has taken Pecunia for his own use. (10) Not only are both prodigals reduced to beggary, but both moralize upon their condition (cf. *Staple of News* 5. 1. 1-22). (11) In speaking of porters, young Flowerdale says 'they are men

of good carriagē.' In *The Staple of News* it is Lickfinger who makes the pun (5. 3. 20):

But that he sent a Porter, and hee seem'd  
A man of decent carriage.

(12) In *The London Prodigal*, when Flowerdale Senior appears in his proper person, Weathercock says:

Mr. Flowerdale, welcome from Death, Mr. Flowerdale.

In *The Staple of News*, on discovering that his brother is not dead, Peniboy Senior says:

Wise and honour'd brother!  
None but a Brother, and *sent from the dead*,  
As you are could have altered me.

(13) In *The London Prodigal*, Flowerdale Senior shows signs of a niggardly disposition, and is called 'an usurer' by his nephew. In *The Staple of News* the uncle, Peniboy Senior, is an out-and-out usurer. (14) In each play the disguised father is the main spokesman of morality—from him come most of the 'sentences.'

Any one of these details, taken by itself, has no particular significance; taken all together, they have great significance. To have its full force, however, each of them must be seen in its proper context in the play itself. I very much doubt if *The Case is Altered* has a larger number of minor resemblances to its originals, the *Aulularia* and the *Captivi*, than *The Staple of News* has to *The London Prodigal*. Even though we were to concede that Jonson might have been willing to borrow some of the larger features of a play by a contemporary, it seems very unlikely that, with his resources and his dramatic pride, he should have laid himself open to the charge of borrowing or echoing in these minor matters. If Jonson was borrowing here from a contemporary, how incontinently did he throw his pride to the winds!

But if Jonson wrote this comedy, why did he not include it in the Folio of 1616? For the same reason that he

omitted *The Case is Altered*: it was not good enough to be included in his *Works*. He told Drummond that not the half of his plays were in print; which proves that he cared to preserve only the best. It has been adduced as an argument against Shakespeare's authorship, that *The London Prodigal* is unworthy of his powers in 1605. It is scarcely less unworthy of the Jonson of that year—the Jonson of *Every Man In, Every Man Out, Cynthia's Revels, Poetaster, Sejanus, and Volpone*, all of which had been produced by that time. Nevertheless, whoever wrote this comedy had great, though unequal skill: the dialogue is concise, and in many places is unusually free and natural. *The London Prodigal* is about such a play as Jonson could have produced in the days when he was still an apprentice in play-writing. The frequency of rimes in the verse portions also points to an early date of composition.

Koeppel points out that both in *A Tale of a Tub* and in *The London Prodigal* a bridegroom is arrested on his wedding-day. This, however, is not the only resemblance between these two plays. Oliver, in *The London Prodigal*, seems to belong among the people of *A Tale of a Tub*. Probably no great significance should be attached to the fact that his dialect is the same as that of In-and-in Medlay, but somehow he and John Clay seem to be spun of the same thread, and by the same hand, though he is choleric and John is timid. Moreover, he and John Clay are not only arrested, but both are cheated out of their brides, on their intended wedding-days. Add these things to the results obtained above, and the evidence that Jonson wrote *The London Prodigal* is very strong.

Collier believed that *A Tale of a Tub* is one of Jonson's early plays, if not the earliest, though it was the last to be put on the stage (1633). The evidence Collier adduces is as follows (cited by Cunningham, GC. I. 13-17, Preface): (1) Queen Elizabeth is mentioned several times in the play as though she were then sovereign. Cf. the following:

1. 1: Does any wight perzent hir majesty's person?
1. 1: King Edward our late liege and sovereign lord;
2. 1: Six women to one daughter and a mother!  
The queen (God save her) ha' no more herself;
2. 1: I'll have no rondels, I, in the queen's paths;
2. 1: I charge you in the queen's name, keep the peace.

(2) 'The dialogue and construction,' to use Collier's words, 'are very much upon the model of the more ancient form of our drama. (3) Couplets are more frequent than in the rest of Jonson's later plays. (4) The allusions are all old, and John Heywood, the dramatist of the reign of Henry VIII., is mentioned by name, with the battle of St. Quintins (p. 182), which happened in 1557, an old character asserting that he'd then been a captain. Skelton, with his *Elinor Rummung*, is also spoken of (p. 217), with Tom Tiler (p. 134) and other matters which would have been quite out of date in 1633. . . . We meet, in the play, with no notices of James I. or of his son, though allusions to them might easily and appropriately have been introduced.'<sup>1</sup>

In 1888 (*Notes and Queries*, 7th S. 6. 285) Brinsley Nicholson said of *A Tale of a Tub*: 'The date of Sir H. Herbert's licence conclusively proves that it was Jonson's last finished play. Various other facts, derived from the

<sup>1</sup> Cunningham believed that Collier was 'incontestably' right in this opinion. 'Artifice of composition,' he says (GC. 1. 13-17), 'such as is carried to so great a height in Thackeray's *Esmond*, for instance, was, I conceive, altogether unthought-of by the Elizabethan dramatists, who as Gifford remarks of Jonson, "usually bring up their action as closely as possible to the period of writing" (p. 334, note). In a play of ordinary every-day life, the scene of which was laid in the familiar fields of Tottenham Court, Kilburn, and St. Pancras, the very last thing which was likely to enter the writer's head would have been a systematic study to give his work the appearance of having been written some forty years beforehand. . . . As Mr. Alberty or Mr. Robertson would not in the 33 Victoria, talk of the *King's* Beef-eaters, or the *King's* Bench, so I take it a comic writer of the 9th King Charles the First would not have spoken of the "Queen's dominions," or arrested a man in "Her majesty's name."'

play itself, confirm this.' 'Finished,' yes; but the question is: When was the main body of it composed? Neither the date of licence, nor the satire upon Inigo Jones in the character of In-and-in Medlay, is any answer.

If then, as seems highly probable, *A Tale of a Tub* is one of Jonson's earliest plays, have we not additional reason for believing that he and none other wrote *The London Prodigal*? If *A Tale of a Tub* was written first, since it was not then acted, few besides Jonson himself could know enough of its plot, to say nothing of the flavor of its characters, to imitate it. If the other play had been written first, and by some one else than Jonson, then we have the same reason for believing that he would not have imitated it in *A Tale of a Tub* that we have in the case of *The Staple of News*: dramatic pride, if nothing else, would have deterred him. The way all lines of evidence concur and point to the same conclusion—that, in borrowing so freely from *The London Prodigal* in our play, Jonson was asserting a claim to the authorship of that comedy—is, to say the least, remarkable.

As we shall see in the next division, the newsmongers were satirized in Fletcher's *Fair Maid of the Inn*. That play was licensed Jan. 22, 1625-6, and acted at Blackfriars. If this play is all by Fletcher, it must have been completed by midsummer of 1625, for Fletcher died in August of that year. The theory has been advanced, however, that Jonson collaborated in it. Ward says: 'I am not, however, prepared without further evidence to accept the theory of Jonson's collaboration; notwithstanding that the comic portions of this play, which contain in them a large element of prose, are far more elaborate than is usual with Fletcher, and abound in allusions to contemporary fashions and follies.' Fleay, on the other hand, thinks that Jonson wrote the greater part of it. He assigns to Jonson all of Act 2, except Scene 1, all of Act 3, except Scene 2, all of Act 4, except Scene 1, and all of Act 5, except Scene 3. I am not prepared to go so far, but I am convinced that Jonson's



was the main hand in the comic portions of which Ward speaks. The number and character of the resemblances, especially in the second scene of Act 4, are such that they could not be accidental. If Fletcher wrote this passage independently, Jonson is indebted to it for a number of the minor details of our play. The whole tenor of the passage, however, is Jonsonian, in manner as well as thought. I know of no English play, unquestionably belonging to some one else than Jonson, that contains so much that reminds me of him as does this single scene, and I believe that he wrote it. If he wrote it before Fletcher's death, that is before the middle of 1625, then perhaps it was the cause of his resuming the idea of the satire upon news, which, as I have shown, he had conceived in *News from the New World*, 1620-21, and upon which he probably worked in 1622-3. And if he wrote it, another instance is added to the list of his borrowings from himself in our play.

We come now to speak of Jonson's manifest borrowings from himself. In no other play did he borrow so boldly and so extensively from himself as in *The Staple of News*. I have already said that Lady Argurion in *Cynthia's Revels*<sup>1</sup> was suggested by the character of Plutus in Aristophanes' *Plutus*, and in Lucian's *Timon*. This figure is, as it were, a first drawing of the figure of the Princess Pecunia. In his general note at the end of *Cynthia's Revels*, Gifford says that Asotus is Master Stephen (*Every Man In*), 'but without the natural touches.' The resemblance is so vague and general as to amount to none at all. I wonder that Gifford did not notice the far closer resemblance of Asotus to Peniboy Junior. Asotus is the vain and prodigal young gallant with whom the Lady Argurion (or Money) is in love. Compare the way he scatters her gifts—pendants, bracelets, carcanets, etc.—among the parasites who beset him, with the way Peniboy scatters the pliant Pecunia's kisses among the jeerers in the Apollo Room.<sup>2</sup> Argurion,

<sup>1</sup> Acted in 1600, and published in 1601.

<sup>2</sup> Cf. 4. 2. 118-23, and note thereon.

however, protests at the abuse, and ends by swooning away. It should be noted, too, that in both plays the prodigal is 'followed' by a beggar. But whereas in *Cynthia's Revels* the beggar is a real parasite, in our play he is only a sham beggar, the prodigal's father in disguise.<sup>1</sup> The Induction of *Cynthia's Revels* also furnished several hints for that of our play, and for the Intermeans.

The other borrowings from Jonson's own works are from his masks. Nearly all of the masks which he had produced within the last five or six years contributed more or less to the minor details of our play. In the *Masque of Queens* (1609) Jonson had already made some use of Chaucer's *House of Fame*. Venus, the deaf tire-woman, in the *Masque of Christmas*<sup>2</sup> (1616), bears a strong resemblance to the Gossips in the Induction and the Intermeans. In *News from the New World* (Jan. 1621) the whole plan of the news-staple is outlined. There, too, the conception of the *House of Fame* again crops out briefly, in the College of the Rosie Cross; and in *Time Vindicated* (1624), the news-satire. Of *Neptune's Triumph* (Jan. 1625), the greater part was absorbed into our play. It contributed to the Induction and the Intermeans, but principally to the character of the poet-cook, Lickfinger: the descriptions of his 'subtilties' are taken almost verbatim from *Neptune's Triumph*. It should be noted that, in the mask, the poet-cook is intended to represent Inigo Jones; in our play, however, there is nothing which, in itself, would lead us to connect Lickfinger with the Court-architect: probably Jonson did not intend that we should.

To recapitulate. From the *Plutus* of Aristophanes, and

<sup>1</sup> In view of the theory advanced on pages 25-31 as to the authorship and date of *The London Prodigal*, the question arises: Do not Asotus and his beggar derive from Young Flowerdale and Kester?

<sup>2</sup> Cf. GC. 7. 263. Venus also reminds one greatly of the grocer and his wife in Beaumont and Fletcher's *Knight of the Burning Pestle*, who sit on the stage, and comment upon the action. One is much tempted to believe that Jonson created those two characters.

the *Timon* of Lucian, through Lady Argurion in *Cynthia's Revels*, came the idea of Princess Pecunia in her more abstract aspect, money personified. From the *Wasps* of Aristophanes came the idea of the scene in which Peniboy Senior puts his two dogs on trial. From the *Aulularia* of Plautus, which Jonson had imitated closely in his early comedy, *The Case is Altered*, came hints for the character of Peniboy Senior, and for the first scene in which he is jeered. Chaucer's *House of Fame* contributed slightly to the conception of the news-staple. From *The London Prodigal*, which, it seems probable, was mainly the work of Jonson's hand, is adapted the *motif* of the three Peniboys, with the father's disguise, the sham will, and a considerable number of minor details. From the Induction of *Cynthia's Revels* came hints for the Induction and Intermeans; from the Lady Argurion, hints for Pecunia; from the prodigal, Asotus, hints for Peniboy Junior. Some of the comic portions of Fletcher's *Fair Maid of the Inn* resemble the news-satire of our play closely, and, though it seems likely that Jonson had a main hand in them, the relative dates of composition cannot be determined, nor which is the debtor. From his mask, *News from the New World* (1620-1), Jonson took the main idea of the news-staple; and from his mask, *Neptune's Triumph* (1624-5), the character of the cook, Lickfinger, and, almost verbatim, two of his long speeches.

But though, upon analysis, *The Staple of News* turns out to be a vast piece of patchwork, a conglomerate of conceptions and details borrowed from ancient authors and from Jonson's own works, it has great unity of structure and purpose. Its varied borrowings are assimilated and organized into a new and original whole.

## D. EARLY ENGLISH JOURNALISM, AND NATHANIEL BUTTER

For a long time before the date of our play, newsmongering in England had chiefly been carried on in two ways: by private news-letters; and by printed pamphlets. The news-letter, or, as it was generally called, the 'letter of news,' was the earliest form of the news-system in England. The aristocracy, who, as a rule, spent several months out of the year in the country, often hired persons in London to keep them informed of the news there—the doings at Court, and the gossip of Paul's, the Exchange,<sup>1</sup> the theatres, the taverns, etc. For instance, Collins tells us in his *Memorials of State*<sup>2</sup> that late in Elizabeth's reign, Sir Robert Sidney, Sir Philip's younger brother, 'kept a correspondence with Rowland White, the poet-master, a notable busy man, who constantly writ over to him at Flushing, when he was resident there as governor, the news and intrigues of the Court.' Magistrates on circuit, and other important officials, also had recourse to news-writers; and so did merchants out of town. Printers and stationers often wrote news-letters as a side-occupation; but news-writing was a regular profession, and some of those who engaged in it did nothing else. Retired army-captains were regarded as peculiarly adapted for this work, because, having served abroad, they were supposed to know and understand the movements of the army. The pay for such work was good. Among the memoranda preserved in the Clifford family we find: 'To Captain Robinson, by my lord's commands, for writing letters of news to his lordship for a half year, five pounds.'<sup>3</sup> Five pounds was then equivalent to from twenty-five to thirty now; and, as the Captain probably had several patrons, his business must have been fairly lucrative. Nor

<sup>1</sup> Cf. notes on I. 2. 60.

<sup>2</sup> Preface, and 2. 4, note.

<sup>3</sup> Grant, *Newspaper Press* I. 27.

did this system end when the newspapers began, though of course that was a hard blow to it. Scorning the vulgar medium of the printed sheet, which made news the property of peasant as well as of aristocrat, some of the wealthier and more proud retained their private writers. In troubled and suspicious times, too, especially during the rigid censorship which followed the Restoration, news-letters flew about. In fact, they continued to be used down to 1712.

The writing of news-pamphlets dates back as far as the time of Henry VIII. In the 16th century these pamphlets were single folio pages, each devoted to one event, and hawked about the streets by criers and peddlers. Early in the 17th century they had become books of a dozen or so quarto pages, but, as before, usually devoted entirely to one event. Sometimes they contained English news, and sometimes foreign news, often being mere translations of the news-summaries of writers in other countries. The following are titles of news-pamphlets from the days of Elizabeth:

*Newe newes, containing a short rehearsal of Stukely's and Morice's Rebellion.* 1577.

*Newes from the North, or a conference between Simon Certain and Pierce Plowman.* 1579.

*Newes from Scotland, declaring the damnable life of Doctor Fian, a notable sorcerer, who was burned at Edenborough in January last.* 1591.

*Newes from Spaine and Holland.* 1593.

*Newes from Flanders.* 1599.

*Newes out of Cheshire of the new found well.* 1600.<sup>1</sup>

By the middle of the reign of King James the printing of these news-pamphlets had grown to be a brisk trade. Burton says in his *Anatomy of Melancholy*, 1614: 'If any read now adays, it is a play-booke, or pamphlet of newes.' Here are a few sample titles from that period.<sup>2</sup>

*Lamentable newes out of Monmouthshire in Wales, con-*

<sup>1</sup> Andrews, *Brit. Journalism* I. 26.

<sup>2</sup> Cited by Bourne, *Eng. Newsp.* I. 2.

*taininge the wonderful and fearfull accounts of the great overflowing of the waters in the said countye, &c.* 1607.

*Woful newes from the west partes of England, of the burning of Tiverton, (with a frontispiece).* 1612.

*Strange newes from Lancaster, containing an account of a prodigious monster born in the township of Addlington in Lancashire, with two bodies joyned to one back.* 1613.

*Newes from Spaine.* 1611.

*Newes out of Germany.* 1612.

*Good newes from Florence.* 1614.

*Newes from Mamora.* 1614.

Among the writers of news-pamphlets at this time, one of the busiest was Nathaniel Butter. Out of the developments which he made in the news-system came the idea of the under-plot of our play, and hence, even though the identification of him with Cymbal, head of the staple-office, on which most writers on this subject are agreed, is open to much question, it will be worth while to consider him and his work in some detail.

The son of a small London stationer, Nathaniel Butter was admitted a freeman of the Stationers' Company *per patrimonium* in 1603-4. If, as Sidney Lee says,<sup>1</sup> he was 'more than seventy years old' in 1641, he must then have been considerably over thirty. Perhaps he had spent his early manhood in the employ of his step-father, a stationer named Newberry, whom his mother had married in 1594. In 1605 Butter published *The London Prodigal*,<sup>2</sup> the play which supplied the chief *motif* in the over-plot of *The Staple of News*; in 1607, in company with John Busby, he published Shakespeare's *King Lear*; in 1609 he printed Dekker's *Belman of London*; and in 1611 he published a

<sup>1</sup> DNB.

<sup>2</sup> Butter had published *The London Prodigal* as the work of Shakespeare (see *Introd.*, p. 23). On the assumption that Jonson wrote it, there is a fine fitness in his satirizing Butter in the same play in which, by his appropriation of so much of *The London Prodigal*, he asserted his authorship of it.

folio edition of Chapman's *Iliad*. As early as 1605, however, he had been producing pamphlets of news. *DNB.* gives the titles of several of these which he published during the years 1605-11. Fox Bourne<sup>1</sup> tells of one of Butter's pamphlets, dated October 9, 1621, and entitled *The Courant, or Weekly News from Foreign Parts . . . taken out of the High Dutch*. It seems probable from this title that Butter had then conceived the idea of bringing out his news-pamphlets at regular intervals and all under the same general name. But under this title only this one number is known. Bourne says, however, that there is extant 'a goodly assortment of similar news-pamphlets of later date, evidently parts of one series.' But though most of these are called *Weekly News*, so many seem to have been lost, there are so many irregularities in sub-headings, and in the dates, and the imprints so often bear, not Butter's name, but those of Bourne, Archer, and others, who appear to have been in partnership with him, that it is impossible to tell exactly what his share in their publication was.

By the middle of the next summer, however, Butter's idea of a series of weekly news-pamphlets with a uniform name had come almost to full consciousness. On August 22, 1622, his weekly tract contained the following announcement: 'If any gentleman, or other accustomed to buy the weekly relations of newes, be desirous to continue the same, let them know that the writer, or transcriber rather, of this newes, hath published two former Newes, the one dated the second,<sup>2</sup> the other the thirteenth of August, all which

<sup>1</sup> *Eng. Newsp.* I. 4-6.

<sup>2</sup> From a communication by Charles L. Lindsay in *Notes and Queries* for August 22, 1903 (9th S. 12. 153), it appears that he possesses the only copy known of the *Weekly News* of August 2, 1622. The earliest in the famous Burney collection in the British Museum is dated September 25, 1622. The account in *DNB.* says of this later issue that it 'was Butter's first attempt at a newspaper.' Again *DNB.* says: 'On 12 May 1623 an extant copy of a publication of "The News of the present Week" printed by Butter, Bourne, and Shefford, bore a number (31) for the first time.' Mr. Lindsay,

do carry a like title, with the arms of the King of Bohemia on the other side of the Title-page, and have dependence one upon another; which manner of writing and printing he doth purpose to continue weekly, by God's assistance, from the best and most certain intelligence. Farewell, this twenty-three of August, 1622.<sup>1</sup> 'But,' says Fox Bourne, 'he straightway broke his rule, producing *Two Great Battles very lately Fought*, on September 2, and *Count Mansfield's Proceedings since the Last Battle*, on September 9, and styling neither of them *Weekly News*. It did not occur to him to number his papers till October 15, 1622, when what may be regarded as the first of a fresh series of *Weekly News* was marked No. 1. After that the numbering was consecutive for a twelvemonth, another start with No. 1 being made in October 1623; but the titles were still varied. Sometimes we have *The News of this Present Week*, sometimes *The Last News*, sometimes *More News*, and occasion-

however, says: 'The Burney collection contains an almost complete sequence of Butter's *News*; a few are missing. Besides those named above [i. e. all the issues before Sept. 25, 1622] I note the absence of Nos. 3 and 21; both these are in my collection, and are dated respectively 22 October, 1622, and 7 March, 1623.'

The title in full of Butter's tract for August 2, 1622, as given by Mr. Lindsay, is: "The certaine Newes | of this present Weeke. | Brought by sundry | Posts from severall places, but chiefly | the progresse and arrivall of Count Mansfield | with the Duke of Brunswicke into Champeney in | France; and the joyning of sundry of the | Princes with them, etc. | With the preparation of the French | King to resist him: and what great feare Count | Mansfields unexpected arrivall hath | put all France in, etc. | Out of the Informations of Letters and | other, this Second of August, 1622. | London, | Printed by I. H. for Nathaniel Butter, and are to | be sold at his shop at the signe of the Pide Bull | at S. Austins Gate. 1622."

'On the title-page,' adds Mr. Lindsay, 'is the device of a flaming heart within a wreath, and on the verso a full-page woodcut of the arms of Bohemia; one blank leaf, title, and sixteen numbered pages, with signatures and catchwords, small 4to. The first eight pages contain news from various parts of Europe; the remaining pages are devoted to the movements of Count Mansfield.'

<sup>1</sup> Andrews, *Brit. Journalism* 1. 31.



ally quite different headings, as in the number styled *Brief Abstracts out of Divers Letters of Trust, Relating the News of this Present Week.*'

All of the later writers on this subject agree that Butter's *Weekly News* is entitled to be called the first English newspaper,<sup>1</sup> in the modern-sense of that word. He was the first to print the news of the day upon a single sheet, and publish it at regular intervals, in a numbered series, and under an approximately uniform title. 'His enterprise,' says Sidney Lee, 'virtually created the London press.'

That the *Weekly News* easily took precedence over all other news-enterprises of the day is shown by the fact of Jonson's attack upon Butter in our play. Subjects worthy of satire were plentiful, but Jonson rarely gave his attention to obscure or insignificant things. Nor was he the only one to satirize Butter: Shirley, in his *Love Tricks* (February 1625), had already thrown a dart at him; and Fletcher, in his *Fair Maid of the Inn* (acted in February 1626), held him up to scorn as unsparingly as Jonson.<sup>2</sup>

The language of Butter's news-sheets shows him to have been poorly educated: it is never finished, and it is often

<sup>1</sup> The earliest news-sheets of modern Europe appeared in the 16th century in Augsburg, Vienna, Ratisbon, Nuremberg, Antwerp, and other places. They were in manuscript, and generally in the form of letters. Out of these news-letters of the German and Austrian cities came the first systematic attempt at the periodical collection and publication of news of the day: this was *Das Frankfurter Journal*, a printed weekly, established by Egenolf Emmel at Frankfurt in 1615, one hundred and sixty-three years after the invention of printing from metal types. The next year a similar sheet, the *Nieuwe Tijdinghen*, was started at Antwerp (cf. Johnson's *Univ. Encyc.*, and *New Int. Encyc.*). No one suggests that Butter got his idea from the continent. They tell us that his paper was often a mere translation or a summary of foreign news-sheets, but that he borrowed the whole plan of his paper from *Das Frankfurter Journal*, or, what is more probable still, from the *Nieuwe Tijdinghen* at Antwerp, just across the Channel, no one says. Perhaps the inference is too obvious to deserve mention.

<sup>2</sup> For Jonson's probable collaboration in that play, see *Introd.*, p. 31.

ungrammatical. If we judge the substance of his news by our standards, that, too, is no credit to him; and, to quote Fox Bourne, 'such few comments as were given along with the scraps of news, were shallow and commonplace.' Take, for example, the following in the *Weekly News* for October 1622: 'A true relation of the cruel execution done in Ommelburg, a town in the bishopric of Mentz, upon the persons of two ministers or preachers of the Gospel, by the instigation of the Jesuits. 'Tis most manifestly known to all the world that hatred, envy, and dissension reign mightily nowadays; the son is against the father, and the sister against the brother, and in general we are so exasperated one against another that if we could drown one another in a spoon, we would not fetch a pail; as partly appeareth by this present example. Johannes van der Veech and Lambertus Liber, being two Protestant preachers, and having disputed against certain priests at Krugsganck, the Jesuits caused them to be apprehended and afterwards most cruelly to be executed within the town of Ommelburg, August 30, 1622, when the hangman with red-hot pincers pulled the flesh from their bones (so that a heart made of stone would have taken compassion on them), and put them to death with great martyrism. But they have suffered it patiently, as a sheep that is brought to the slaughter-house. About three days after the same, one of the priests, who was called Pater or Father John, aged ninety-six years, was taken about twelve o'clock from his table and was never seen afterwards. Therefore let us pray unto God that He will not judge us according to our deserts, but grant us everlasting salvation.'<sup>1</sup>

As regards the character of Butter's news, it was, like that of all other newsmongers, to a great extent determined by the licensing system of the day. In 1585 the Star Chamber had limited the number of master-printers to twenty, besides the special establishments allowed to the two Universities. Nothing was to be printed without

<sup>1</sup> Fox Bourne, *Eng. Newsp.* i. 6-7, note.

license from the Archbishop of Canterbury or the Bishop of London, except legal matter, and what was ordered by the Queen's Printer. All other printing or publishing was declared a penal offense, and the Stationers' Company was established as a sort of inquisition. This ordinance remained in force until 1637, when the Star Chamber substituted for it one still more severe. The rigid censoring to which news-sheets, as well as books, were subjected under this ordinance explains why so much of the news was foreign, and also why, when it was English, it was without importance. In order to avoid the censor's pencil, the news-mongers had to confine themselves to catering to the appetite for what Jonson, in *News from the New World*, calls 'curious uncertainties.' Unusual natural disturbances, freaks, monsters, witchcraft, murders, strange inventions—for such news, in lieu of anything more vital, the English public was hungry and willing to pay, and for these the news-mongers scoured the Kingdom and the Continent.

Among the few unquestionable facts that we have concerning Butter there is nothing to show that he was anything but a very thrifty and enterprising craftsman, plying, with somewhat more advanced methods, a trade which had grown up with the times, and which was regarded as a regular and legitimate profession. 'I have seen nothing in these publications,' says Grant, speaking of Butter's *Weekly News* and the attacks of Jonson, Fletcher, and Shirley, 'which could have evoked all this extraordinary dramatic rancor. Could the cause have been that the growing interest taken in the increasing number and circulation of these newspapers had been attended with the effect of withdrawing attention from, and lessening the popularity of, the dramatic productions of the writers I have mentioned?'<sup>1</sup> 'There is nothing coarser or crueller in Aristophanes,' says Pebody, 'than the caricature of Nathaniel Butter in *The Staple of News* and *The Fair Maid of the Inn*.'<sup>2</sup> 'The writers on

<sup>1</sup> *Newsp. Press* I. 41-2.

<sup>2</sup> *Eng. Journalism*, p. 95.

newspaper history,' says Andrews, 'have copied each other in adopting Ben Jonson's characters of the early news-writers, . . . with all the absurd exaggerations of the way in which the news-book was compiled; which might serve, indeed, to illustrate the common opinion of the new introduction, but not the true character of it; for it is so palpable a caricature that we do not feel disposed to imitate our predecessors in quoting "Rare Ben's" facetious description.'<sup>1</sup> These opinions were written from the standpoint of journalists, and were, no doubt, to some degree inspired by the reverence with which the devotees of any art or science naturally regard founders and beginnings. On the other hand, Professor C. H. Herford, who comes after all those cited above, and may be supposed to speak from better knowledge, says of the general character of the sheets of foreign news: 'They are but slightly caricatured in the marvelous reports from "Lybtzig" <sup>2</sup> and elsewhere, which supply the material of Jonson's news-office.'<sup>3</sup> If, as Jonson asserts in our play, and as Lee and Herford believe, Butter's news was generally made up out of whole cloth, 'and no syllable of truth in it,' of course he deserved all the reprobation that he got at the hands of the dramatists; but if he merely gathered and circulated rumor and current gossip, then, judged by the standards of that day, his business had some right to exist.

Fox Bourne thinks we may take it for granted that, in addition to publishing the *Weekly News*, Butter was at the head of some such establishment as the staple in our play, for the collection and vending of news both by letter and by word of mouth. Bourne bases his belief, no doubt, on the assumption that Cymbal, head of the staple, is Butter himself; but, as shown in the next division of the Introduction, this identification is very questionable. It is worth noting,

<sup>1</sup> *Hist. of Brit. Journalism* 1. 34.

<sup>2</sup> Cf. *Staple of News* 3. 2.

<sup>3</sup> *The Lit. Relations of England and Germany in the 17th Century*, p. 173.

too, that the staple is promised us in the mask, *News from the New World*, presented early in 1621; and if we are to infer from our play that such an establishment existed in 1625-6, we must infer also that a similar one existed when the mask was written. But Jonson represents the staple in our play as a recent and novel enterprise; and this he certainly would not have done, had he been trying to describe closely an actual establishment of several years standing. I doubt, therefore, that any such concern existed. Except when under the influence of personal animus, Jonson was generally faithful to the dramatic principles which he had declared in several of his prologues, and avoided specific satire. We should not lightly ignore, nor too loosely interpret, the closing lines of *The Prologue to the Court* in our play:

Wherein, although 'our title, sir, be News,  
We yet adventure here to tell you none,  
But shew you common follies, and so known  
That though they are not truths [facts], the innocent Muse  
Hath made so like as phant'sy could them state  
Or poetry without scandal imitate.

Jonson had in mind the House of Fame, and more especially the House of Daedalus, in Chaucer's poem<sup>1</sup> when he shaped the staple-office, and probably it should not be taken too literally. I believe it to be a composite of various features of the newsmongering of the time. Perhaps its elements, regarded separately, are faithful to reality; but the union of them in one establishment probably amounts to caricature. Jonson's ultimate satiric purpose was not so much to hold up the news-dealers to scorn, as to ridicule the idle and credulous curiosity of the public who bought their news.<sup>2</sup> To do this, he gathered several of the most egregious aspects of the newsmongering into one impressive whole.

As for Nathaniel Butter's subsequent career, we find him in 1630 beginning a series of half-yearly volumes of foreign

<sup>1</sup> Cf. Introduction, p. 22.

<sup>2</sup> Cf. *To The Readers* at beginning of Act 3.

news, compiled from weekly currantoes, and with the title of *The German Intelligencer*, and the next year a similar series, with the name of *The Swedish Intelligencer*. When, in 1633, Jonson, sick and poor, tried the stage again, and brought out his *Magnetic Lady* in the Autumn term, Butter, as Herford tells us,<sup>1</sup> was among the enemies who 'ostentatiously ridiculed' it. And thus he had his revenge. 'On 20 of December 1638,' says Lee in *DNB.*, 'Charles I. granted to Butter and Nicholas Bourne the right of "printing and publishing all matter or news of any foreign place or Kingdom since the first beginning of the late German wars to the present, and also for translating and publishing in the English tongue all news, novels, Gazettes, currantes, and occurrences that concern foreign parts, for the term of twenty-one years, they paying yearly towards the repair of St. Paul's the sum of £10" (*Col. State Papers*, Dom. 1638-9, p. 182). At the end of 1639 the licenser of the press prohibited Butter's weekly sheet, and on 11 Jan. 1640 he issued a *Continuation of the Forraine Occurents for five weeks last past . . . examined and licensed by a better and more impartial hand than heretofore.*' This *Continuation* had an *Address to the Reader*, in which, speaking of his weekly tract, Butter says: 'It is well known these novels are well esteemed in all parts of the world (but heere), by the more judicious, which we can impute to no other but the discontinuance of them and uncertaine daies of publishing them, which, if the poste fail us not, we shall keep a constant day everie weeke therein, whereby everie man may constantly expect them.'<sup>2</sup>

With the beginning of the long Parliament and the fall of the Star Chamber in 1641, there was, as Masson says,<sup>3</sup> 'a complete breakdown of the former laws for the regulation of the press.' Butter, old but enterprising still, at once took advantage of the new order of things, and started a weekly

<sup>1</sup> Cf. Jonson in *DNB.*

<sup>2</sup> Andrews, *Hist. of Brit. Journalism* 1. 30.

<sup>3</sup> *Life of Milton* 3. 261.

newspaper. In the first number he assures us, too, that we 'shall expect no more expression now or hereafter in the title than *The Passages in Parliament*.'<sup>1</sup> It appears, however, that some time during that year Butter retired from business. To quote *DNB.*: 'He was then more than seventy years old, and the competition of journalists during the civil war was intense. In Smith's *Obituary* (Camden Soc. p. 60) Butter's death is recorded thus: "Feb. 22 1663-4 Nathaniel Butter an old Stationer, died very poor."'

## E. IDENTIFICATIONS

### 1. *Cymbal and Nathaniel Butter*

The leading writers on the early news-system of England identify Cymbal, head of the news-staple, with Nathaniel Butter,<sup>2</sup> whose *Weekly News* was the most systematically conducted and prosperous news-organ in England at the time our play was produced. Sidney Lee also holds this opinion. The strongest evidence contained in the play for this identification is in the Third Intermean (12-20), where the gossips discuss the scene (3. 2) in the Staple-office:

*Mirth.* . . . But how like you the news? you are gorte from that.

*Cen.* O, they are monstrous! scuruy! and stale! and too exotick! ill cook'd! and ill dish'd!

*Exp.* They were as good, yet, as butter could make them!

*Tat.* In a word, they were beastly buttered! he shall neuer come o' my bread more, nor in my mouth, if I can helpe it. I haue had better newes from the bake-house, by ten thousand parts, in a morning.'

If there were nothing in the play to offset this passage, we should, perhaps, be warranted in saying that Cymbal stands for Butter; and yet its exact implications are by no

<sup>1</sup> Bourne, *Eng. Newsp.* i. 10.

<sup>2</sup> See *Introd.*, pp. 37-41.

means clear. That Cymbal is the head of the Staple means only that his is the controlling voice in its management. The Staple is not a manufactory of news, but an authoritative exchange for the filing and vending of news, by whomever gathered or made; and the allusion to Butter here probably means only that he is one of the chief and best known sources of news.<sup>1</sup> It must be said, too, that if Cymbal is Butter, then Butter is impersonated by one of the characters of the play bearing another name, and at the same time he is alluded to in puns upon his real name. But Jonson, I believe, would have avoided this: it would certainly mislead both audience and reader.

But besides these objections, there are several passages in the play which, taken all together, afford strong evidence that Jonson did not intend Cymbal to be taken for Butter. These are as follows: (1) The scene is the Staple-office, with the Register and one of the clerks, Nathaniel, in their places. Enter a countrywoman:

*Register.* What would you haue good woman?

*Woman.* I would haue Sir,

A groatsworth of any Newes, I care not what,

To carry downe this Saturday, to our Vicar.

*Register.* O! You are a Butterwoman, ask *Nathaniel*  
The *Clerke*, there.<sup>2</sup>

If Cymbal, the head, stands for Butter, why is the customer, on being recognized as a 'Butter-woman,' referred to the clerk? If the whole institution is of Butter's hatching, then, in the sense in which the term is used above, all female customers are 'Butter-women,' and the remark with which the Register refers the customer to the Clerk, Nathaniel, is irrelevant and misleading to the audience and the reader. Where else do we find Jonson guilty of such awkwardness? Is it not plain that the clerk, Nathaniel, stands for Butter? (2) Cymbal is explaining the conception of the Staple to Peniboy Junior:

<sup>1</sup> The Printer in *News from the New World* probably represents Butter, while the Factor corresponds to Cymbal.

<sup>2</sup> I. 4. 10-15.



*Cym.* Nor shall the Stationer cheat vpon the Time,  
 By buttering ouer againe—*Fit.* once, in Seuen Yeares,  
 As the age doates—*Cym.* And growes forgetfull o'them,  
 His antiquated *Pamphlets*, with new dates.  
 But all shall come from the Mint.<sup>1</sup>

Here we have Cymbal exposing Butter's methods. Is it likely that Cymbal stands for Butter? (3) The two clerks being alone, Nathaniel says:

Shut up the *Office*: gentle brother *Thomas*.  
*Tho.* Brother Nathaniel, I ha' the wine for you.  
 I hope to see us, one day, *Emissaries*.  
*Nath.* Why not? S'lid, I despair not to be *Master*!<sup>2</sup>

The only purpose of this bit of dialogue, which is neither intrinsically entertaining, nor necessary in order to close the action of the Scene, is to characterize the First Clerk and remind the audience of the position of his prototype, Butter, in actual life. Note Gossip Mirth's words in the Second Intermean (line 58): 'Look as smooth, and soft as butter.' This, no doubt, is an allusion to the personal manner of Nathaniel Butter. Compare with this his words to Thomas, just quoted: 'gentle brother Thomas.' Remember, also, that, as Sidney Lee<sup>3</sup> tells us, Butter in early life had published sermons. He was probably a smooth and soft-spoken person, and one who would address a fellow-clerk as 'gentle brother.' Again, Jonson has purposely degraded Butter, in the person of Clerk Nathaniel, to a subordinate position in the news-business, and here, where he has him almost alone upon the stage, he represents him as conscious of this humiliation, and as aspiring to regain the position of leader. These lines would never have been written had not the First Clerk been an important piece of personal satire. (4) In reporting to Peniboy Junior that the Staple is 'blown up,' Thomas says:

<sup>1</sup> 1. 5. 58-62.

<sup>2</sup> 3.3. 54-7.

<sup>3</sup> See *DNB*.

Our *Emissaries, Register, Examiner,*  
Flew into vapor, our graue *Gouvernour*  
Into a subt'ler ayre; and is return'd  
(As we do heare) grand-*Captaine* of the *Jeerers*.  
I, and my fellow melted into butter,  
And spoyl'd our Inke, and so the Office vanish'd.<sup>1</sup>

Either the first Clerk is Butter, or else line 49 is the idlest of puns. Or, if Cymbal is Butter, what is the pertinency of making him 'Grand-captain of the jeerers'? The jeerers have no real business, but are idlers, social parasites—birds of prey, always on the lookout for some one to jeer or to gull. All that we know of Butter shows that at the date of our play he had been for years industriously engaged in legitimate business. Neither is there any evidence that he was of a particularly bitter, venomous, or scurrilous disposition; on the contrary, some of his Announcements to the public suggest that he had a good deal of patience and dignity. Again, though the jeerers are, perhaps, poor 'wits,' they have quick minds and sharp tongues. Is the mind discovered in the passage quoted from Butter's pen on page 41 above capable of leading them? Further, they call themselves 'gentlemen.' Would they tolerate a news-dealer as their leader? Note, too, that Cymbal, upon the collapse of the Staple, is *returned* grand-captain of the jeerers: that is, he goes back to an occupation which he had temporarily dropped in order to become the projector of the News-staple. This shows that Jonson does not mean here to identify news-dealing with jeering. The Staple is almost as much a satire on projects, projectors, and gulls, as it is on false and ridiculous news, and the public appetite for such. The underplot, and with it the satire on news and news-dealers, ends when Thomas reports that the office has vanished. Not so the satire on Cymbal—that goes on. Though he has made a 'good thing' of the prodigal Peniboy, his project has failed of its main purpose, which was to get the still richer Princess Pecunia into his power. So Cymbal goes

<sup>1</sup> 5. 1. 45-50.

back to the jeerers, and, when we next see him, he is at their head, baiting the demented Peniboy Senior. (5) Thomas has sketched the plan of the office to Peniboy Junior:

*P. Iv.* 'Fore me, thou speak'st of a braue business, *Thom.*

*Fas.* Nay, if you knew the brain that hatch'd it Sir.

*Tho.* He tells you true sir. Mr. *Cymbal*

Is Master of the Office, he projected it.

*Fas.* He's my Customer, and a Wit Sir, too.<sup>1</sup>

We may infer from this that Cymbal represents some well known character, and one famous for hatching projects. Would the fact that he had converted the somewhat irregular and unsystematic publication of news-pamphlets into a regular weekly newspaper, have caused Butter to be regarded as peculiarly fertile in projects? Again, we learn here that Cymbal patronizes a fashionable tailor, and the inference is that he is a man of fashion. Is it probable that Nathaniel Butter, the compiler of a weekly news-sheet, was such a man? (6) When Cymbal calls upon Peniboy Senior to induce him to let *Pecunia* sojourn at the office, the miser directs at him a vehement tirade on the lavishness and luxury of the age.<sup>2</sup> But, if Cymbal is merely the head of the news-office, what is the dramatic relevancy of this? Is it not evident that Cymbal is known for one of the lavish and luxurious? (7) When Cymbal is trying to entice *Pecunia* into sojourning at the Staple-office he flatters her with ingenious and well-worded compliments.<sup>3</sup> Note *Pecunia*'s reply:

You are a *Courtier*, Sir, or somewhat more;  
That haue this tempting language!

From this and the last two passages discussed above, I am inclined to believe that Cymbal stands for some one con-

<sup>1</sup> 1. 2. 41-6.

<sup>2</sup> 3. 4. 57-68.

<sup>3</sup> 3. 2. 238-45.

nected with the Court, and much in the public eye. Certainly, though it was probably the main purpose of the Staple-office to ridicule Nathaniel Butter's *Weekly News*, there is much in these and the other passages cited to make us doubt that Jonson intended us to take Cymbal, head of the office, for Butter himself. Indeed I am convinced that the First Clerk, Nathaniel, represents Butter.

## 2. *Madrigal and Jonson*

Cunningham and Fleay both identify Madrigal with Jonson himself.<sup>1</sup> At 2. 4. 25 Shunfield says of Madrigal:

Why, hee's of yeares, though he have little beard.

On this Cunningham says: 'Jonson has many allusions to himself in this part of Madrigal. His own beard was thin and straggling at the sides, while the chin had no hair at all, and Dekker, among other jeers on the subject, makes Captain Tucca "damn him for a thin-bearded hermaphrodite." And further on in this play [4. 4. 54] he is called "My egg-chin'd laureat"' (GC. 5. 199). In 4. 2. 85, Fitton says that Madrigal begins 'all works, but finishes none.' Again, when Peniboy Junior is discussing the plan of 'Canter's College' with his parasites, he says (4. 4. 95):

And Horace here, [shall read] the Art of Poetry.

Putting these two passages together, Fleay says:<sup>2</sup> 'Madrigal the "Horace his Art of Poetry," who begins all works, and finishes none, is, of course, Jonson.'

Fleay, no doubt, was influenced more by the fact that Jonson had put himself into *Poetaster* under the name of Horace, than by the passages cited above. A moment's reflection would have given him pause: certainly Jonson

<sup>1</sup> Apparently A. W. Ward, also, identifies Madrigal with Jonson. Cf. *Hist. Eng. Dram. Lit.* 2. 374.

<sup>2</sup> *Chron. Eng. Drama* 1. 384.

was not a poet who began all works but finished none, and he would never have spoken of himself as such. Careful study of the contexts of these very passages which Cunningham and Fleay make the occasion of their notes of identification, and of what is said of Madrigal in other places, reveals proof after proof that Jonson did not mean Madrigal to stand for himself. Consider the following passages: (1) Madrigal, in company with the jeerers, approaches Peniboy Senior:

*P. Se.* Who's here? my *Courtier*? and my little *Doctor*?  
*My Muster-Master*? and what *Plouer's* that  
 They have brought to pull? *Bro.* I know not, some green *Plouer*.  
*I'll find him out.* *P. Se.* Doe, for I know the rest,  
 They are *Ieerers*, mocking, flouting *Iackes*.<sup>1</sup>

(2) The jeerers are trying to borrow of Peniboy Senior, and they offer Madrigal as security:

*Alm.* Here's a Gentleman,  
*A Fresh-man* i' the world, one *Master Madrigal*.

*P. Se.* H'has an odde singing name, is he an *Heyre*?  
*Fit.* An *Heyre* to a faire fortune. *Alm.* And full hopes:  
 A dainty *Scholler* and a pretty *Poet*!  
*P. Se.* Y'aue said enough. I ha' no money, Gentlemen,  
 An' he goe to't in ryme once, not a penny.  
*Shv.* Why, hee's of years, though he haue little beard.  
*P. Se.* His beard has time to grow. I haue no money:  
 Let him still dable in *Poetry*. No *Pecunia*  
 Is to be seene.<sup>2</sup>

It is plain from these passages that Madrigal is a 'green' or inexperienced-looking person. He has some means, and the jeerers intend eventually to 'pull' him. In lines 144-165 of Scene 4 they persuade him that it would be a good thing to make an 'epitaph on his land,' and he becomes enthusiastic over the composition he intends to produce on this theme. Cunningham had but to look at line 24 of the first

<sup>1</sup> 2. 3. 81-5.

<sup>2</sup> 2. 4. 16-28.

passage—the very next line after the one which elicited his note—to see that Madrigal is so young looking that Peniboy Senior thinks that youth explains his lack of beard: ‘his beard has time to grow,’ says the miser. Jonson would not in 1625–6 have represented himself as young looking. Neither was he the man to be called a ‘green Plover,’ either because of his appearance, or because of any lack of experience; nor the man to represent himself as a slavish admirer of Pecunia’s or as joining in the amusements of ‘a covey of wits,’ such as the jeerers. (3) The Canter and Picklock are speaking of the suitors of Pecunia:

*P. Ca.* You shall haue stall-fed *Doctors*, cram’d *Diuines*  
Make loue to her, . . .

*Pic.* And Master *Madrigal*, the crowned *Poet*  
Of these our times, doth offer at her praises  
As faire as any, when it shall please *Apollo*,  
That wit and rime may meete both in one subiect.<sup>1</sup>

These lines can only mean, as regards Madrigal, that wit and rime do not meet in his verse, that he is a mere rimester. ‘Crowned’ (consummate), like ‘laureat’ in 4. 4. 54, is a sneer at Madrigal’s pretensions. (4) The scene is the Apollo Room; Madrigal has been silently composing a song on the theme of Pecunia:

*P. Iv.* . . . What saies my *Poet-sucker*!  
He’s chewing his Muses cudde, I doe see by him.  
*Mad.* I haue almost done, I want but e’ne to finish.  
*Fit.* That’s the ill luck of all his workes still. *P. Iv.* What?  
*Fit.* To beginne many works, but finish none;  
*P. Iv.* How does he do his Mistresse work? *Fit.* Imperfect.  
*Alm.* I cannot think he finisheth that. *P. Iv.* Let’s heare.  
*Mad.* It is a *Madrigal*, I affect that kind  
Of Poem, much. *P. Iv.* And thepce you ha’ the name.  
*Fit.* It is his *Rose*. He can make nothing else.<sup>2</sup>

Would Jonson, at any age, have called himself a *Poet-sucker*? Was he given to leaving poems unfinished? Did

<sup>1</sup> 1. 6. 67–84.

<sup>2</sup> 4. 2. 81–90.

he affect poems which, by any extension of the term, could be called madrigals? Was he able to 'make' but one kind of poem? And then lines 86-7! These sound much less like a bit of fun at his own expense than a bitter jibe at some one he despised. (5) Madrigal's song and saraband have just been sung:

*Shv.* A dainty ditty! *Fit.* O, hee's a dainty *Poet*!  
 When he sets to't. *P. Iv.* And a dainty *Scholler*!  
*Alm.* No, no great *scholler*, he writes like a *Gentleman*.  
*Shv.* Pox o' your *Scholler*. *P. Ca.* Pox o' your distinction!  
 As if a *Scholler* were no *Gentleman*.  
 With these, to write like a *Gentleman*, will in time  
 Become, all one, as to write like an *Asse*,  
 These *Gentlemen*? these Rascalls! I am sicke  
 Of indignation at 'hem.<sup>1</sup>

Was Jonson one of the poets who wrote like gentlemen rather than like scholars? (6) Peniboy Canter has thrown off his disguise and is denouncing the jeerers. When he comes to Madrigal, whom he takes up last, he says:

. . . . . Or [do I] blast  
 The *ever-living ghirlond*, alwaies greene  
 Of a good *Poet*? when I say his *wreath*  
 Is piec'd and patch'd of dirty witherd flowers?  
 Away, I am impatient of these vlcers,  
 (That I not call you worse) There is no sore,  
 Or Plague but you to infect the times. I abhorre  
 Your very scent.<sup>2</sup>

We may infer from 'dirty, witherd flowers' that Madrigal lacks originality, or perhaps is given to plagiarizing. Jonson would never have put such an accusation against himself into the mouth of a character in a play without making some other character refute it. Nowhere do we feel that the poet himself approves of Madrigal.

It is plain from these passages that Jonson did not intend Madrigal to be, in any sense, a portrait of himself. If he

<sup>1</sup> 4. 2. 146-154.

<sup>2</sup> 4. 4. 165-172.

did, he was never so poor an artist as when he sketched that figure; for, except for his beardlessness, there is not a point in which Madrigal resembles him. Moreover, there is not a single line of Madrigal's in which Jonson himself seems to be speaking—not one in which we feel the fire of lofty moral indignation; on the other hand, he speaks often through Peniboy Senior, and constantly through the Canter. The last two passages above are striking instances of this. Note, too, what Gossip Mirth says of the Canter in the Fourth Intermean (5-6): 'A beggarly lacke it is, I warrant him, and a kin to the Poet.' In fact, the only allusions to Jonson himself are in the Induction and the Intermeans.

### 3. *Madrigal and George Wither*

Whom, then, did Jonson mean by Madrigal? The numerous allusions which cluster about that character are so specific that no one can doubt that he stands for some one in particular. To whom can the sneering words, 'the crowned Poet of these our times,'<sup>1</sup> apply but to George Wither, whose early poems, collected and republished in 1622 under the general title of *Juvenilia*, had met with remarkable success?

Wither's success is said to have been viewed with envy by Jonson.<sup>2</sup> Certain it is that Jonson satirized him as Chronomastix in his mask, *Time Vindicated*, which was presented in January 1624. The excuse for this attack was the republication, in the *Juvenilia*, of *Abuses Stript and Whipt*, a series of satires in verse on various vices of the time. This work had first been printed in 1611, but for some reason it was then suppressed, and Wither was thrown into prison on account of it. In the Introduction of *Abuses Stript and Whipt*, as it appeared in 1622, Wither told his readers 'not to looke for Spencer's or Daniel's well composed numbers, or the deep conceits of the now flourishing

<sup>1</sup> Cf. 3d passage cited above.

<sup>2</sup> DNB.



*Jonson*; but to say 'tis honest plain matter, and there's as much as he expects.' Perhaps Jonson took offense at this allusion to himself. It is evidently a sneer, though elsewhere in the *Juvenilia*<sup>1</sup> Wither spoke of Jonson in a tone of deep respect, as one of the poets whom he longed to know personally. Whatever the provocation, Jonson caught up Wither's frequent use in *Abuses Stript and Whipt* of the phrases, 'the time' and 'the times,' and satirized him in his mask as Chronomastix, the Scourge of the Times. And here in our play, in the person of Madrigal, Wither is receiving a second castigation. The words, 'the crowned poet of these our times,' allude both to Wither's pretensions to be called the satirist of the times, and to the popularity of the *Juvenilia*. When, in the last passage cited above, the Canter says that Madrigal's wreath is 'pieced and patched of dirty *witherd* flowers,' no doubt he is playing upon Wither's name. Note, too, that among the satellites of Chronomastix in *Time Vindicated* is a 'man of war,' who follows him 'i'the rear, and is both trumpet And Champion to his Muse.' This 'man of war' is probably our Shunfield, who used to be a muster-master, but is now a sea-captain. Note his praise of Madrigal in passage (5) cited above.

The clue once found, we have but to study the *Juvenilia*, and an abundance of evidence is forthcoming that Madrigal is Wither. (1) The phrase 'green plover,' and Peniboy Senior's words, 'his beard has time to grow,'<sup>2</sup> probably allude to the general title of Wither's poems, *Juvenilia*, and especially to his frequent apologetic reminders to the reader, in the various introductory passages in that collection, that the poems were mostly written when he was very young.<sup>3</sup> (2) With Fitton's assertion, in the second passage cited above, that Madrigal is 'heyre to a faire fortune,' and the jeering allusions to his land in 2. 4. 144-54, compare Wither's allusion in his *Motto*<sup>4</sup> to the estate he expected

<sup>1</sup> 3. 264.

<sup>2</sup> Cf. the passages cited on page 52 above.

<sup>3</sup> At the date of our play, however, Wither was about thirty-eight.

<sup>4</sup> *Juvenilia* 3. 688.

some day to inherit, and his declaration that on leaving Oxford he found himself ill-adapted for a rural calling.<sup>1</sup>

(3) With passage (3) compare the following from Wither's satire on *Covetousness*:<sup>2</sup>

How many also of our graue Divines  
That should seeke treasure not in earthly Mines  
Descend to basenesse, and against the haire,  
(As goes the common proverb) can speake faire?  
Flatter for gaine, etc.

Jonson here turns Wither's arraignment of the money-worshippers against himself. He takes *graue* in the sense of heavy, and converts 'graue Divines' into 'cram'd divines.' Note also the use of the adverb *faire*, in both passages. As in *Time Vindicated*, by way of allusion to Wither's long poem, *Fair Virtue, or Philarete to his Mistress*, Jonson represents Chronomastix as having made Fame the mistress for whom 'he revels so in rime,' so here, and especially in the scene in the Apollo Room, he represents Madrigal as having made Pecunia his mistress. (4) With Almanach's assertion that Madrigal writes not like a scholar, but like a gentleman, compare the following points: (a) on the title pages of *The Shepherd's Hunting* and *Fidelia* Wither signs himself 'Gentleman'; (b) he several times refers in the *Juvenilia* to his gentle birth and breeding; (c) in his apology for his poems (I. 2) he says:

He knowes how farre they differ from those *Layes*,  
By which the learned *Poet* hunts for praise;

(d) and again (3. 660) he says:

I want not so much Knowledge, as to know,  
True Wisedome, lies not in a glorious show  
Of humane Learning; or in being able  
To cite Authorities innumerable;

(e) in another place he devotes several pages<sup>3</sup> to a criticism of the dry and useless pedantry of the Universities. Jonson

<sup>1</sup> *Juvenilia* I. 6; 8.

<sup>2</sup> *Juvenilia* I. 90.

<sup>3</sup> Cf. *Juvenilia* I. 175-182.

on the other hand, was of humble birth, and prided himself, perhaps first of all, on his scholarliness. (5) Lines 86-7 of the fourth passage allude to the great length of Wither's *Fair Virtue*, which is a somewhat formless rhapsody of over 4,700 lines. Lines 86-7 are an equivoque, however, and probably an allusion is intended to Philarete's oft-repeated professions of chastity. (6) When Madrigal is about to read his song<sup>1</sup> he begins to explain that 'the Sun is father of all metals,' etc. 'I, leaue your *Prologues*, say!' exclaims Peniboy Junior in some haste. This no doubt alludes to the fact that Wither dealt extensively in Introductions, Addresses to the Readers, both in prose and verse, and in Prologues. The Prologue of *Fair Virtue* contains over 450 lines. In fact Philarete defiantly perseveres in it till the day wanes, and his eager listeners have to wait until the next morning for the real song in praise of his mistress. (7) The image of the torch in Madrigal's Song. (4. 2. 95-107) sounds like an echo of the passage<sup>2</sup> in which Philarete describes the brilliancy of his mistress' beauty in terms of light; a torch figures prominently in that description. (8) One last parallel, though it has but an indirect bearing on the question of Madrigal's identity. The eulogium of Pecunia in the Apollo Room<sup>3</sup> is a condensed parody of Philarete's detailed description of the physical charms of his mistress in the first and second parts of *Fair Virtue*. To compare in detail would require pages; suffice it to say that we have here not only most of the details on which Philarete descants (the more objectionable are omitted), but also great similarity of epithets, figures, and mythological allusions. Shunfield alludes to the extravagance of Philarete's eulogium when he says:<sup>4</sup>

Praise is strucke blind, and deafe, and dumbe with her!  
She doth astonish *Commendation*!

<sup>1</sup> 4. 2. 93-4.

<sup>2</sup> *Juvenilia* 3. 741.

<sup>3</sup> 4. 2.

<sup>4</sup> 4. 2. 78-9.

Indeed the parody is scarcely more extravagant than the original. No one can compare the two, I think, and not be convinced that Jonson was making light of Wither.

I am aware, as I was when comparing our play and *The London Prodigal*, that brief passages and points of resemblance, when isolated from their context, lose much of their force. If, however, the details I have here adduced lead Jonsonian scholars to compare *The Staple of News* with Wither's *Juvenilia*, I have little doubt as to what they will conclude. That Madrigal stands for Jonson is preposterous; that he stands for Wither is all but certain.



TEXT

## EDITOR'S NOTE

The text here adopted is that of the original edition, dated 1631, and found in volume 2 of the First Folio. The only alterations are in the lining of the prose portions; in the pagination, that of the Folio being inserted in brackets; in the position of the book-holder's marginal notes, which are here set into the body of the text at the points where 1716 and Whalley placed them; and in the substitution of type of modern style for certain of the more infrequent archaic characters.

The foot-notes are intended to show all the alterations in the phrasing of the text, including the book-holder's notes, and the scene headings; all alterations in spelling which amount to changes of form; all suggestive alterations in punctuation; all corrections of verbal misprints; and all verbal misprints originating in subsequent editions.

1692=the Third Folio, 1692.

1716=the edition of 1716 [1717].

W=Peter Whalley's edition, 1756.

G=William Gifford's edition, 1816.

SN.=Side-note, or Book-holder's note.

†=All the editions collated read thus.

( )] G=Gifford retains parentheses.

G§=Gifford usually reads thus, and henceforth only his retention of the Folio reading will be noted. This sign is used only with the following variants: ha'] have; h'] he; he's] he is; i'] in; o'] of; ,o'] on; th'] the.

1692 alone follows the first edition in repeating the name of the act at the head of each scene, and in leaving it to be understood that the first person named in a scene-heading is the first speaker of that scene.

# THE STAPLE OF NEVVES.

---

## A COMEDIE

ACTED IN THE

YEARE, 1625.

*BY HIS MAIESTIES*

SERVANTS.

---

The Author BEN: IONSON.

---

HOR. in ART. POET.

*Aut prodesse volunt, aut delectare poetæ :*

*Aut simul & iucunda, & idonea dicere vitæ*

[DEVICE OF A  
WOLF'S HEAD ERASED]

---

LONDON,

Printed by *I. B.* for ROBERT ALLOT, and are  
to be sold at the signe of the *Beare*, in *Pauls*  
Church-yard. 1631.



# THE PERSONS

[2]

## OF THE PLAY.

PENI-BOY.	<i>the Sonne, the heire and Suiter.</i>	
PENI-BOY.	<i>the Father. the Canter.</i>	
PENI-BOY.	<i>the Uncle. The Vfurcr.</i>	
CYMBAL.	<i>Master of the Staple, and prime Ieerer.</i>	
FITTON.	<i>Emiffary Court, and Ieerer.</i>	5
ALMANACH	<i>Doctor in Physick, and Ieerer.</i>	
SHVN-FIELD.	<i>Sea-captaine, and Ieerer.</i>	
MADRIGAL.	<i>Poetaster, and Ieerer.</i>	
PICKLOCK.	<i>Man o'law, and Emiffary Westminster.</i>	
PYED-MANTLE.	<i>Pursuant at armes, and Heraldet</i>	10
REGISTER.	<i>Of the Staple, or Office.</i>	
NATHANEEL.	<i>First Clerke of the Office.</i>	
THO: BARBR.	<i>Second Clerke of the Office.</i>	
PECVNIA.	<i>Infanta of the Mynes.</i>	
MORTGAGE.	<i>Her Nurfe.</i>	15
STATVTE.	<i>First Woman.</i>	
BAND.	<i>Second Woman.</i>	
VVAXE.	<i>Chambermaid.</i>	
BROKER.	<i>Secretary, and Gentleman vsher to her Grace.</i>	
LICK-FINGER.	<i>A Master Cooke, and parcell Poet.</i>	20
FASHIONER.	<i>The Taylor of the times.</i>	
LINENER.	<i>HABERDASHER.</i>	
SHOOMAKER.	<i>SPVRRIER.</i>	
CVSTOMERS.	<i>{ Male and Female.</i>	
PORTER. DOGGES. II.		25
<i>The SCENE. London.</i>		

THE PERSONS OF THE PLAY] Dramatis Personæ W, G 1716,  
W, G place this list of persons after the Prologue for the Court.  
3 PENI-BOY. *the*] Pennyboy, *Richer, the* G 7 *and*] a 1692, 1716,  
W 9 *Man o' law*] G; but elsewhere always man of law.  
14-18.] G places at end of the list. 18 VVAXE.] WAX, (Rose,)  
G 19 *her Grace*] Pecunia. G 20 *A*] Om. G 23  
Leatherleg, *shoemaker.* G 25 DOGGES. II.] *two dogs.* 1716, W  
Block and Lollard, *two dogs.* G Buz, Ambler, *grooms; fid-*  
*dlers, singing-boy, attendants, &c.* INTERMEAN or CHORUS.  
*Gossips Mirth, Tattle, Expectation, and Censure.* G.

# THE INDVCTION.

[3]

The PROLOGVE enters.

After him, Goffip MIRTH. Gof. TATLE. Gof. EX-  
PECTATION. and Goffip CENSURE.

4. Gentlewomen LADY-like attyred.

PROLOGVE.

**F**Or your owne sake, not ours —

MIRTH. *Come Gossip, be not asham'd. The Play is the Staple of Newes, and you are the Mistresse, and Lady of Tatle, let's ha' your opinion of it: Do you heare Gentleman? what are you? Gentleman-usher* 5  
*to the Play? pray you helpe vs to some stooles here.*

PROLOGVE. *Where? o' the Stage, Ladies?*

MIRTH. *Yes, o'the Stage; wee are persons of quality, I assure you, and women of fashion; and come to see, and to be seene: My Gossip Tatle here, and Gossip Expectation,* 10  
*and my Gossip Censure, and I am Mirth, the daughter of Christmas, and spirit of Shrouetide. They say, It's merry when Gossips meet, I hope your Play will be a merry one!*

PROLOGVE. *Or you will make it such, Ladies. Bring aosome here, but what will the Noblemen thinke, or the* 15  
*graue Wits here, to see you seated on the bench thus?*

MIRTH. *Why, what should they thinke? but that they had Mothers, as we had, and those Mothers had Gossips*

The PROLOGUE enters.] *The Stage. Enter PROLOGUE. G*  
After him, . . .] G places this entry after line 1. 1 sakes G  
ours] his G 4 ha'] have G *passim* 7, 8 o'] on G's  
14 [a bench is brought in.] G

(if their children were christned) as we are, and such as had a longing to see Playes, and fit vpon them, as wee doe, 20 and arraigne both them, and their Poëts.

PROLOGVE. O! Is that your purpose? Why, M<sup>rs</sup>. Mirth, and Madame Tatle, enioy your delights freely.

TATLE. Looke your Newes be new, and fresh, M<sup>r</sup>. Prologue, and untainted, I shall find them else, if they be 25 stale, or flye-blowne, quickly!

PROLOGVE. Wee aske no fauour from you, onely wee would entreate of Madame Expectation—

EXPECTATION. What, M<sup>r</sup>. Prologue? [4]

PROLOGVE. That your Ladi-ship would expect no more 30 then you understand.

EXPECTATION. Sir, I can expect enough!

PROLOGVE. I feare too much, Lady, and teach others to do the like?

EXPECTATION. I can doe that too, if I haue cause. 35

PROLOGVE. Cry you mercy, you neuer did wrong, but with iust cause. What's this, Lady?

MIRTH. Curiosity, my Lady Censure.

PROLOGVE. O Curiosity! you come to see, who weares the new fute to day? whose clothes are best penn'd, what 40 euer the part be? which Actor has the best legge and foote? what King playes without cuffes? and his Queene without gloues? who rides post in stockings? and daunces in bootes?

CENSURE. Yes, and which amorous Prince makes loue in drinke, or doe's ouer-act prodigiously in beaten fatten, and, 45 hauing got the tricke on't, will be monstrous still,\* in despite of Counsell!

BOOK-HOLDER. Mend your lights, Gentlemen. Master Prologue, beginne.

The Tiremen enter to mend the lights.

19 ( ) G	christened W, G	22 M <sup>rs</sup> .] Mistress G <i>passim</i>
24 M <sup>r</sup> .] Master G <i>passim</i>	27 only† <i>passim</i>	31 than†
<i>passim</i>	35 to 1692	43 dances†
48 Book-holder. [within.] G		45 does† <i>passim</i>
		49 SN.] Enter the Tiremen . . . G

TATLE. *Ay me!*

50

EXPECTATION. *Who's that?*

PROLOGVE. *Nay, start not Ladies, these carry no fire-  
workes to fright you, but a Torch i' their hands, to giue  
light to the businesse. The truth is, there are a set of  
gamesters within, in trauell of a thing call'd a Play, and  
would faine be deliuer'd of it: and they haue intreated me  
to be their Man-Midwife, the Prologue; for they are like  
to haue a hard labour on 't.*

TATLE. *Then the Poet has abus'd himselfe, like an Affe,  
as hee is.*

60

MIRTH. *No, his Actors will abuse him enough, or I am  
deceiu'd. Yonder he is within (I was i' the Tiring-house a  
while to see the Actors drest) rowling himselfe vp and  
downe like a tun, i' the midst of 'hem, and spurges, neuer  
did vessel of wort, or wine worke so! His sweating put me  
in minde of a good Shrouing dish (and I beleue would be  
taken vp for a seruice, of slate somewhere, an't were  
knowne) a stew'd Poet! He doth sit like an vnbrac'd Drum  
with one of his heads beaten out: For, that you must note,  
a Poet hath two heads, as a Drum has, one for making, the  
other repeating, and his repeating head is all to pieces: they  
may gather it vp i' the tiring-house; for hee hath torne the  
booke in a Poeticall fury, and put himselfe to silence in dead  
Sacke, which, were there no other vexation, were sufficient  
to make him the most miserable Embleme of patience.*

75

CENSURE. *The Prologue, peace.*

30 Ay] Ah G      53 i'] in G§      55 travail G      62, 63  
awhile G    ( ) ] G      64 'hem] 'em 1692, 1716, W *passim*      them  
G§      spurges] purges 1716, W, G      66, 69 ( ) ] G  
W prints the Induction in Roman letters.

THE  
PROLOGVE  
FOR  
THE STAGE.

[5]

**F**Or your owne fakes, not his, he bad me fay,  
 Would you were come to heare, not for a Play.  
 Though we his *Aētors* muſt prouide for thoſe,  
 Who are our gueſts, here, in the way of ſhowes,  
 The maker hath not ſo; he'd haue you wife 5  
 Much rather by your eares, then by your eyes:  
 And prayes you'll not preiudge his Play for ill,  
 Becauſe you marke it not, and fit not ſtill;  
 But haue a longing to ſalute, or talke  
 With ſuch a female, and from her to walke 10  
 With your diſcourſe, to what is done, and where,  
 How, and by whom, in all the towne; but here.  
 Alas! what is it to his Scene, to know  
 How many Coaches in *Hide-parke* did ſhow  
 Laſt ſpring, what fare to day at *Medleyes* was, 15  
 If *Dunſtan*, or the *Phænix* beſt wine has?  
 They are things—But yet, the Stage might ſtand as wel,  
 If it did neither heare theſe things, nor tell.  
 Great noble wits, be good vnto your ſelues,  
 And make a difference 'twixt Poetique elues, 20  
 And Poets: All that dable in the inke,  
 And defile quills, are not thoſe few, can thinke,  
 Conceiue, expreſſe, and ſteere the ſoules of men,  
 As with a rudder, round thus, with their pen.  
 He muſt be one that can inſtruct your youth, 25  
 And keepe your *Acme* in the ſtate of truth,  
 Muſt enterprize this worke, marke but his wayes,  
 What flight he makes, how new; And then he ſayes,  
 If that not like you, that he ſends to night,  
 'Tis you haue left to iudge, not hee to write. 30

THE PROLOGUE. (For the Stage.) G 5 he'd 1716, W, G  
 (Usually ſo. Henceforth only readings different from 'he'd' will be  
 noted.) 12 town, † 17 They're W 27 work; †  
 G prints this Prologue in italics.

[6]

THE  
PROLOGVE  
FOR  
THE COURT.

*A Worke, not smelling of the Lampe, to night,  
But fitted for your Maiesties disport,  
And writ to the Meridian of your Court,  
VVee bring; and hope it may produce delight:  
The rather, being offered as a Rite* 5  
*To Schollers, that can iudge, and faire report  
The sence they heare, aboue the vulgar sort  
Of Nut-crackers, that onely come for sight.  
Wherein, although our Title, Sir, be NEWES.  
Wee yet aduenture, here, to tell you none;* 10  
*But shew you common follies, and so knowne,  
That though they are not truths, th'innocent Muse  
Hath made so like, as Phant'sie could them state,  
Or Poetry, without scandall, imitate.*

PROLOGUE. (For the Court.) G	2 Majesty's†	9 News;
1692 News, 1716, W, G	12 th'] the G§	W prints

this Prologue all in Roman letters.

THE [7]

# S T A P L E

OF

# NEVVES.

ACT. I. SCENE. I.

PENI-BOY. IV. LETHER-LEGGE.

*\*His Shooemaker has pull'd on a new payre of bootes; and hee walks in his Gowne, waſtcoate, and trouſes, expelling his Taylör.*

**G** Ramercie Letherleg: Get me the Spurrier,  
 And thou haſt fitted me. LET. I'll do't preſently.  
 P. Iv. Look to me, wit, and look to my wit, Land,  
 That is, looke on me, and with all thine eyes,  
 Male, Female, yea, *Hermaphröditicke* eyes, 5  
 And thoſe bring all your helps, and perſpicills,  
 To ſee me at beſt aduantage, and augment  
 My forme as I come forth, for I doe feele  
 I will be one, worth looking after, ſhortly.  
 Now, by and by, that's ſhortly.

*\*He drawes forth his watch, and ſets it on the Table.*

\* 't strikes! One, two, 10

Three, foure, fue, fix. Inough, inough, deare watch,

G makes but one ſcene of Scenes I, II, III.

SCENE I. *The Lodgings of Pennyboy, jun. Enter Pennyboy, jun. and LEATHERLEG with a new pair of boots.* G 1 SN.] [Leath. pulls on his boots.] G 2 And] An' W do it W, G preſently.  
 [Exit. G 3 SN.] [Walks up and down, in . . .] G trowsers  
 1692, 1716, W 9 ſhortly; 1716, W, G 10 't] It G

Thy pulfe hath beate inough. Now sleepe, and rest;  
 Would thou couldst make the time to doe so too:  
 I'll winde thee vp no more. The houre is come  
 So long expected! There, there,\*

\* *He throws off his gowne.*

drop my wardship, 15

My pupill age, and vassalage together.  
 And Liberty, come throw thy selfe about me,  
 In a rich suite, cloake, hat, and band, for now  
 I'll sue out no mans Liuary, but miny owne,  
 I stand on my owne feete, so much a yeere, 20  
 Right, round, and found, the Lord of mine owne ground,  
 And (to ryme to it) threecore thousand Pound!

\*Not come? Not yet? Taylor thou art a vermine,

\* *He goes to the doore, and lookes.*

Worse then the fame thou profecut'ft, and prick'ft  
 In subtile feame—(Go too, I say no more) 25  
 Thus to retard my longings: on the day [8]  
 I doe write man, to beat thee. One and twenty,  
 Since the clock strooke, compleat! and thou wilt feele it  
 Thou foolish *Animall*! I could pittie him,  
 (An' I were not heartily angry with him now). 30  
 For this one peece of folly he beares about him,  
 To dare to tempt the Furie of an heyre,  
 T' aboute two thousand a yeere; yet hope his custome!  
 Well, M<sup>r</sup>. *Fashioner*, theres some must breake—  
 A head, for this your breaking. Are you come, Sir, 35

10, 15, 23 (SN.) *He*] Om. G

14 thee] the 1692

16 pupillage† 19 mine†

22 ( )] G

25 to G

28 struck† An G *passim*

34 M<sup>r</sup>.] Master†

35 *Enter*

FASHIONER. G



## ACT. II. SCENE. IJ.

FASHIONER. PENIBOY. THOMAS

BARBER. HABERDASHER.

G Od giue your worship ioy. P. Iv. What? of your staying?

And leauing me to stalke here in my trowfes,  
Like a tame *Her'n-few* for you? FAS. I but waited  
Below, till the clocke strooke. P. Iv. Why, if you had come  
Before a quarter, would it so haue hurt you, 5  
In reputation, to haue wayted here?

FAS. No, but your worship might haue pleaded nonage,  
If you had got 'hem on, ere I could make  
Iust *Affidauit* of the time. P. Iv. That iest  
Has gain'd thy pardon, thou had'st liu'd, condemn'd 10  
To thine owne hell else, neuer to haue wrought  
Stitch more for me, or any *Peniboy*,  
I could haue hindred thee: but now thou art mine.  
For one and twenty yeeres, or for three liues,  
Chuse which thou wilt, I'll make thee a *Copy-holder*, 15  
And thy first *Bill* vnquestion'd. Helpe me on.

*He sayes his fute.*

FAS. Presently, Sir, I am bound vnto your worship.

P. Iv. Thou shalt be, when I haue seal'd thee a *Leafe* of  
my *Custom*.

FAS. Your wor<sup>sh</sup>, *Barbar* is without. P. IN. Who?  
*Thom*?

Come in *Thom*: fet thy things vpon the Boord 20

ACT. II.] ACT. I. 1692 ACT. II. . . . HABERDASHER.] Om. G  
2 trowfers W 3 I but] But I W 4 struck. 1716, W, G  
6 here] her 1692 10 hadst G *passim* liu'd,] Comma om. †  
13 hinder'd 1716, W, G 14 liues. 1716, W 16 (SN.) *He*.]  
Om. G 'says W 17 Sir,] Colon † 19 wor<sup>sh</sup>.] worships  
1692, 1716 worship's W, G 20 Enter THOMAS, Barber. G

And fspread thy clothes, lay all forth *in procinctu*,  
 And tell's what newes? THO. O Sir, a staple of newes!  
 Or the *New Staple*, which you please. P. Iv. What's that?

FAS. An *Office*, Sir, a braue young *Office* let vp.  
 I had forgot to tell your worship. P. Iv. For what? 25

THO. To enter all the *Newes*, Sir, o' the time,

FAS. And vent it as occasion serues! A place [9]  
 Of huge commerce it will be! P. Iv. Pray thee peace,

I cannot abide a talking Taylor: let *Thom*

(He's a Barber) by his place relate it, 30

What is't, an *Office*, *Thom*? THO. Newly erected

Here in the house, almost on the same floore,

Where all the newes of all forts shall be brought,

And there be examin'd, and then registred,

And so be issu'd vnder the Seale of the *Office*, 35

As *Staple Newes*; no other newes be currant.

P. Iv. 'Fore me, thou speake'st of a braue busines, *Thom*.

FAS. Nay, if you knew the brain that hatch'd it S<sup>r</sup>—

P. Iv. I know thee wel inough: giue him a loaf, *Thom*—  
 Quiet his mouth, that Ouen will be venting elfe. 40

Proceed— THO. He tels you true S<sup>r</sup>. M<sup>r</sup> *Cymbal*,

Is Master of the *Office*, he proiected it,

Hee lies here i'the house: and the great roomes

He has taken for the *Office*, and let vp

His Deskes and *Claffes*, Tables and his Shelues, 45

FAS. He's my customer, and a *Wit* Sir, too.

But, h'has braue wits vnder him— THO. Yes, foure  
*Emiffaries*,

\* P. Iv. *Emiffaries*? stay, there's a fine new word, *Thom*!  
 'Pray God it signifie any thing, what are *Emiffaries*?

THO. Men imploy'd outward, that are sent abroad 50  
 To fetch in the commodity. \*FAS. From all regions

Where the best newes are made. THO. Or vented forth.

FAS. By way of exchange, or trade. P. Iv. Nay, thou  
 wilt speake— He giues the Taylor leaue to talk.

21 cloths W, G. 30 ( ) G He is G § 34 register'd G  
 41 S<sup>r</sup>.] Sir † *passim* Mr] Master † 47 h'] he G § 49 Pray  
 1716, W, G *passim* 53 6N.] Om. G

FAS. My share S<sup>r</sup>. there's enough for both. P. Iv. Goe on then,

Speake all thou canst: me thinkes, the ordinaries 55  
Should helpe them much. FAS. Sir, they haue ordinaries,  
And extraordinaries, as many changes,  
And variations, as there are points i'the compasse.

THO. But the 4. Cardinall Quarters— P. Iv. I, those  
*Thom*—

THO. The Court, Sir, *Pauls, Exchange, and Westminster-*  
*hall.* 60

P. Iv. Who is the Chiefe? which hath preceedencie?

THO. The gouernour o' the *Staple*, Master *Cymball*.  
He is the Chiefe; and after him the *Emiffaries*:

First *Emiffary Court*, one Master *Fitton*,

He's a leerer too. P. Iv. What's that? FAS. A *Wit.* 65

THO. Or halfe a *Wit*, some of them are *Halfe-wits*,  
Two to a *Wit*, there are a set of 'hem.

Then Master *Ambler, Emiffary Paules*,

A fine pac'd gentleman, as you shall see, walke

The middle Ile: and then my *Froy Hans Buz*, 70

A *Dutch-man*; he's *Emiffary Exchange*.

FAS. I had thought M<sup>r</sup>. *Burst* the Marchant had had it.

THO. No,

He has a rupture, hee has sprung a leake,

*Emiffarie Westminster's* vndispos'd of yet; [10]

Then the *Examiner, Register*, and two *Clerkes*, 75

They mannage all at home, and fort, and file,

And seale the newes, and issue them. P. Iv. *Thom*, deare

*Thom.*

What may my meanes doe for thee, aske, and haue it,

I'd faine be doing some good. It is my *birth-day*.

And I'd doe it betimes, I feele, a grudging 80

Of bounty, and I would not long lye fallow.

55 can't W 59 I] Ay 1716, W, G *passim* 70 isle 1692,  
1716, W aisle G froy G 71 Exchange† 73 leak.  
1716, W, G 78 thee? 1716, W, G 80 I would G

I pray thee thinke, and speake, or wifh for fomething.

THO. I would I had but one o' the *Clerkes* places,  
I'this *Newes Office*. P. Iv. Thou shalt haue it, *Thom*,  
If filuer, or gold will fetch it; whats the rate? 85  
At what is't fet i'the *Mercat*? THO. Fiftie pound, Sir.

P. Iv. An't were a hundred, *Thom*, thou shalt not want it.

*The Taylor leapes, and embraceth him.*

FAS. O Noble Master! P. Iv. How now *Æsops* Affe!  
Because I play with *Thom*, must I needes runne  
Into your rude embraces? stand you still, Sir; 90  
Clownes fawnings, are a horses salutations.

How do'st thou like my suite, *Thom*? THO. M<sup>r</sup> *Fashioner*  
Has hit your measures, Sir, h'has moulded you,  
And made you, as they say. FAS. No, no, not I,  
I am an Affe, old *Æsops* Affe. P. Iv. Nay, *Fashioner*, 95  
I can doe thee a good turne too, be not musty,  
Though thou hast moulded me, as little *Thom* sayes,  
(I thinke thou hast put me in mouldy pockets.) FAS. As  
good,

*He drawes out his pockets.*

Right *Spanish* perfume, the *Lady Estifania's*,  
They cost twelue pound a payre. P. Iv. Thy bill will  
say so. 100

I pray thee tell me, *Fashioner*, what Authors  
Thou read'st to helpe thy inuention? *Italian* prints?  
Or *Arras* hangings? They are Taylors *Libraries*.

FAS. I fcorne such helps. P. Iv. O, though thou art  
a silk-worme!

And deal'st in fattins and veluets, and rich plushes, 105  
Thou canst not spin all formes out of thy selfe;  
They are quite other things: I think this suite  
Has made me wittier, then I was. FAS. Belieue it Sir,  
That clothes doe much vpon the wit, as weather

83 o'] of G      86 Market 1716, W, G      is't] is it G  
87 SN.] [*Leaps and embraces him.* G      an 'twere 1716, W, G  
91 clowns' G      92 dost† *passim*      96 too; G      97 says— G  
98 (SN.) *He*] Om. G

Do's on the braine; and thence comes your prouerbe; 110  
*The Taylor makes the man*: I speake by experience  
 Of my owne Customers. I haue had Gallants,  
 Both Court and Countrey, would ha' fool'd you vp  
 In a new fuite, with the best wits, in being,  
 And kept their speed, as long as their clothes lasted 115  
 Han'some, and neate; but then as they grew out  
 At the elbowes againe, or had a staine, or spot,  
 They haue funke most wretchedly. P. Iv. What thou  
 report'st,

Is but the common calamity, and scene daily;  
 And therefore you 'haue another answering prouerbe: 120  
*A broken fleewe keeps the arme backe*, FAS. 'Tis true.  
 Sir. [11]

And thence wee say, that such a one playes at *peepe arme*.

P. Iv. Doe you so? it is wittily sayd. I wonder, Gentle-  
 men,

And men of meanes will not maintaine themselues  
 Fresher in wit, I meane in clothes, to the highest. 125  
 For hee that's out o' clothes, is out o' fashion,  
 And out of fashion, is out of countenance,  
 And out o' countenance, is out o' Wit.

Is not Rogue *Haberdasher come*? HAB. Yes, here, Sir.

*They are all about him, busie.*

I ha' beene without this halfe houre. P. Iv. Giue me my  
 hat. 130

Put on my Girdle. Rascal, fits my Ruffe well?

LIN. Inprint. P. Iv. Slaue. LIN. See your selfe.

P. Iv. Is this same hat

O'the blocke passant? Doe not answer mee,  
 I cannot stay for an answer. I doe feele

110 thence] thence [Sir] G      113 ha'] have G§      114 wits †  
 120 you 'ave 1692    you've 1716, G    yo've W      127 of] o' W  
 129 SN.] They are all busie about him 1692, 1716, W (busy) W Om. G  
 130 Enter Haberdasher, Linener, and Hatter and Shoemaker. G  
 131 girdle Rascal, 1692    girdle, Rascal; 1716, W    girdle, rascal : G  
 132 In print †      133 not not 1692

The powers of *one* and *twenty*, like a Tide 135

Flow in vpon mee, and perceiue an Heyre,

Can Coniure vp all fpirits in all circles,

Rogue, Rascall, Slaue, giue tradefmen their true names,

And they appeare to 'hem presently. LIN. For profit. •

P. Iv. Come, cast my cloake about me, I'll goe see, 140

This *Office Thom*, and be trimm'd afterwards.

I'll put thee in possession, my prime worke!

Gods so: my Spurrier! put 'hem on boy, quickly,

*His Spurrier comes in.*

I'had like to ha lost my Spurres with too much speed.

## ACT. I. SCENE. IIJ.

PENI-BOY, Canter. *to them finging.*

**G**ood morning to my Ioy, My iolly Peni-boy!

*The Lord, and the Prince of plenty!*

*I come to see what riches, Thou bearest in thy breeches,*

*The first of thy one and twenty:*

*What, doe thy pockets gingle? Or shall wee neede to*  
*mingle* 5

*Our strength both of foote, and horses!*

*These fellows looke so eager, As if they would beleaguer*

*An Heyre in the midst of his forces!*

*I hope they be no Serieants! That hang vpon thy margents.*

*This Rogue has the Ioule of a Iaylor!* 10

*The young Peni-boy answers in tune.*

P. Iv. O Founder, no such matter, My Spurrier, and my  
Hatter,

137 circles. W, G

138 Rogue! Rascal! Slave! W, G

139 'hem] him G

143 Enter Spurrier. G Ods so G

144 I'd 1716, W I had G ha] have W, G

ACT. I. SCENE. IIJ.] Om. G

*To them, Peniboy Canter, sing-*

*ing.* 1716, W *Enter PENNYBOY Canter, in a patched and ragged cloke,*  
*singing.* G. 6 *and of horses* G 11 P. jun.[*answers in tune.*] G

My Linnen-man, and my Taylor.

Thou should'st haue beene brought in too, *Shoomaker*,  
 If the time had beene longer, and *Thom Barber*. [12]  
 How do'st thou like my company, old *Canter*? 15  
 Doe I not muster a braue troupe? all *Bill-men*?  
 Prefent your Armes, before my *Founder* here,  
 This is my *Founder*, this fame learned *Canter*!  
 He brought me the first newes of my fathers death,  
 I thanke him, and euer since, I call him *Founder*, 20  
*He tales the bills, and puts them vp in his pockets.*  
 Worship him, boyes, I'll read onely the fummess.  
 And passe 'hem streight. SHO. Now Ale. REST. And  
 strong Ale blesse him.

P. Iv. Gods so, some Ale, and Sugar for my *Founder*!  
 Good Bills, sufficient Bills, these Bills may passe.

P. CA. I do not like those paper-liquibs, good Master. 25  
 They may vndoe your store, I meane, of Credit,  
 And fire your *Arfenall*, if case you doe not  
 In time make good those *outerworkes*, your *pockets*,  
 And take a *Garrison* in of some *two hundred*,  
 To beat these *Pyoners* off, that carry a *Mine* 30  
 Would blow you vp, at last. Secure your *Casamates*,  
 Here Master *Picklocke*, Sir, your man o' Law,  
 And learn'd Attorney, has sent you a Bag of *munition*.

P. Iv. What is't? P. CA. Three hundred pieces. P. Iv.  
 I'll dispatch 'hem.

P. CA. Do, I would haue your strengths lin'd, and per-  
 fum'd 35  
 With Gold, as well as Amber. P. Iv. God a mercy,  
 Come, *Ad soluendum*, boyes! there, there, and there, &c.

*He payes all.*

I looke on nothing but *Totalis*. P. CA. See!

\* 20 founder. 1716, W, G 21 boys; 1716, W, G SN.] takes  
 1692, 1716, W *He tales the bills and*] Om. G (see line 24.) up]  
 Om. G 23 Ods so G 24 [*Puts them in his pockets.* G  
 25 those] these W, G 27 if] in W 30 these] those W, G  
 pioneers† 31 Casamates. G 34 [*takes the bag.*] G  
 37 &c.] Om. G SN.] Om. W [*Pays all their bills* G

The difference 'twixt the couetous, and the prodigall!

„The Couetous man neuer has money! and 40

„The Prodigall will haue none shortly! P. Iv. Ha,  
What faies my *Founder*? I thanke you, I thanke you Sirs.

ALL. God bleffe your worship, and your worships  
*Chanter.*

P. CA. I fay 'tis nobly done, to cherish Shop-keepers,  
And pay their Bills, without examining thus. 45

P. Iv. Alas! they haue had a pittifull hard time on't,  
A long vacation, from their coozening.

Poore Rascalls, I doe doe it out of charity.

I would aduance their trade againe, and haue them  
Haste to be rich, fweare, and forfweare wealthily, 50

What doe you stay for, Sirrah? Spv. To my boxe Sir,

P. Iv. Your boxe, why, there's an *angel*, if my Spurres  
*He giues the Spurrier, to his boxe.*

Be not right *Rippon*. Spv. Giue me neuer a penny  
If I strike not thorow your bounty with the Rowells.

P. Iv. Do'st thou want any money *Founder*? P. CA.  
Who, Sr. I, 55

Did I not tell you I was bred i'the *Mines*,  
Vnder Sir Beuis Bullion. P. Iv. That is true,

I quite forgot, you *Myne-men* want no money,  
Your streets are pau'd with 't: there, the molten filuer  
Runns out like creame, on cakes of gold. P. CA. And  
Rubies 60

Doe grow like Strawberries. P. Iv. 'Twere braue being  
there! [13]

Come *Thom*, we'll go to the *Office* now. P. CA. What  
*Office*?

P. Iv. *Newes Office*, the *New Staple*; thou shalt goe too,  
'Tis here i'the house, on the same floore, *Thom*. faves.  
Come, *Founder*, let vs trade in Ale, and nutmegges. 65.

41 shortly! [*Aside. G* 42 [*they make legs to him.*] G

43 Canter! G [*Exe. Shoemaker, Linener, Haber. and Hatter. G*

48 doe doe] do W, G 51 [*To the Spurrier. G* 52 box?

1716, W box! G Angel: 1716, W, G (SN.) *Gives . . .*] Om. G

54 [*Exit G* 63 too; 1716, W, G 64 fays. 1692, 1716, W

fays; G 65 [*Exeunt. G*



## ACT. I. SCENE. III.

REGISTER. CLERKE. VVOMAN.

VV Hat, are those Desks fit now? fet forth the Table,  
The Carpet and the Chayre: where are the *Newes*  
That were examin'd laſt? ha' you fil'd them vp?

CLE. Not yet, I had no time. REG. Are thoſe newes  
regiſtred,

That *Emiffary Buz* ſent in laſt night? 5  
Of *Spinola*, and his *Egges*? CLE. Yes Sir, and fil'd.

REG. What are you now vpon? CLE. That our new  
*Emiffary*

*Westminſter*, gaue vs, of the *Golden Heyre*.

REG. Diſpatch, that's newes indeed, and of importance.  
What would you haue good woman?

*A countrey-woman waites there.*

Wo. I would haue Sir, 10

A groatsworth of any *Newes*, I care not what,  
To carry downe this *Saturday*, to our *Vicar*.

REG. O! You are a Butterwoman, aſke *Nathaniel*  
The *Clerke*, there. CLE. Sir, I tell her, ſhe muſt ſtay  
Till *Emiffary Exchange*, or *Pauls* ſend in, 15  
And then I'll fit her. REG. Doe good woman, haue  
patience,

It is not now, as when the *Captaine* liu'd.

CLE. You'll blaſt the reputation of the *Office*,  
Now i'the Bud, if you diſpatch theſe *Groats*,  
So ſoone: let them attend in name of policie. 20

ACT. I. . . . VVOMAN] SCENE II. *Another part of the ſame. An  
outer Room of the Office. Enter Register and Nathaniel. G 4 Cle.]*  
*Nath. G* (thus throughout.) registered G 8 Hair 1692, 1716  
*Hejr W, G 9 Enter a Countrywoman. G SN.] Om. G*  
20 attend, W, G

## ACT. I. SCENE. V.

[14]

PENIBOY. CYMBAL. FITTON. THO:  
BARBER. CANTER.

I N troth they are dainty roomes; what place is this?

CYM. This is the outer roome, where my *Clerkes* fit,  
And keepe their sides, the *Register* i'the midft,  
The *Examiner*, he fits priuate there, within,  
And here I haue my feuerall *Rowles*, and *Fyles* 5  
Of *Newes* by the *Alphabet*, and all put vp  
Vnder their heads. P. Iv. But thofe, too, fubdiuided?

CYM. Into *Authenticall*, and *Apocryphall*.

FIT. Or *Newes* of doubtful credit, as *Barbers newes*.

CYM. And *Taylors Newes*, *Porters*, and *Watermens*  
*newes*, 10

FIT. Whereto, befide the *Coranti*, and *Gazetti*.

CYM. I haue the *Newes* of the feafon. FIT. As *vac-*  
*tion newes*,

*Terme-newes*, and *Chriftmas-newes*. CIM. And *newes* o'  
the *faction*.

FIT. As the *Reformed newes*, *Proteftant newes*,

CYM. And *Pontificiall newes*, of all which feuerall, 15  
The *Day-bookes*, *Charaeters*, *Precedents* are kept.

Together with the names of fpeciall friends—

FIT. And men of *Correfpondence* i'the *Countrey*—

CYM. Yes, of all ranks, and all Religions.—

FIT. *Factors*, and *Agents*— CYM. *Liegers*, that lie  
out 20

Through all the Shires o'the Kingdome. P. Iv. This is  
fine!

And beares a braue relation! but what fayes

*Mercurius Britannicus* to this?

ACT. I. . . . CANTER.] Enter CYMBAL and FITTON, introducing  
PENNYBOY, jun. G.

CYM. O Sir, he gaines by't halfe in halfe. FIT. Nay more

I'll stand to't. For, where he was wont to get 25

In, hungry *Captaines*, obfcure *Statefmen*. CYM. Fellowes  
 • To drinke with him in a darke roome in a Tauerne,  
 And eat a Sawfage. FIT. We ha' feen't, CYM. As faine,  
 To keepe fo many *politique pennes*

Going, to feed the preffe. FIT. And difh out newes, 30  
 Were't truc, or falfe. CYM. Now all that charge is fau'd  
 The publike *Chronicler*. FIT. How, doe you call him  
 there?

CYM. And *gentle Reader*. FIT. He that has the  
 maidenhead

Of all the bookes. CYM. Yes, *dedicated to him*,

FIT. Or rather *prostituted*. P. Iv. You are right,  
 Sir. 35

CYM. No more fhall be abus'd, nor countrey-*Parfons*  
 O' the *Inquifition*, nor bufie *Iuflices*, [15]

Trouble the *peace*, and both torment themfelues,  
 And their poore ign'rant Neighbours with enquiries  
 After the many, and moft innocent *Monfsters*, 40  
 That neuer came i'th' Counties they were charg'd with.

P. Iv. Why, me thinkes Sir, if the honeft common people  
 Will be abus'd, why fhould not they ha' their pleafure,  
 In the belieuing Lyes, are made for them;

As you i'th'*Office*, making them your felues? 45

FIT. O Sir! it is the printing we oppofe.

CYM. We not forbid that any *Newes*, be made,  
 But that 't be printed; for when *Newes* is printed,  
 It leaues Sir to be *Newes*. while 'tis but written—

FIT. Though it be ne're fo falfe, it runnes *Newes* ftill. 50

P. Iv. See diuers mens opinions! vnto fome,  
 The very printing of them, makes them *Newes*;

26 *Statesman* 1692, 1716  
 part of next line, W, G  
 the G they] the 1692  
 52 'em 1716, W, G

28 have seen it G  
 39 ignorant G  
 42 Methinks†

As fain] As  
 41 i' the W in  
 48 that it G

That ha' not the heart to beleue any thing,  
 But what they see in print. FIT. I, that's an Error  
 Ha's abus'd many; but we shall reforme it, 55  
 As many things beside (we haue a hope)  
 Are crept among the *popular abuses*.

CYM. Nor shall the *Stationer* cheat vpon the Time,  
 By buttering ouer againe— FIT. once, in Seuen Yeares,  
 As the age doates— CYM. And growes forgetfull  
 o' them, 60

His *antiquated Pamphlets*, with new dates.  
 But all shall come from the *Mint*. FIT. Fresh and new  
 stamp'd,

CYM. With the *Office-Seale, Staple Commoditie*.

FIT. And if a man will assure his *Newes*, he may:  
 Two-pence a Sheet he shall be warranted, 65  
 And haue a *policie* for't. P. Iv. Sir, I admire  
 The method o' your place; all things within't  
 Are so digested, fitted, and compos'd,  
 As it shewes *Wit* had married *Order*. FIT. Sir.

CYM. The best wee could to inuite the Times. FIT. It  
 ha's 70  
 Cost sweat, and freeing. CYM. And some broken sleepes  
 Before it came to this. P. Iv. I easily thinke it.

FIT. But now it ha's the shape— CYM. And is come  
 forth.

P. Iv. A most polite neat thing! with all the limbs,  
 As sense can tast! CYM. It is Sir, though I say it, 75  
 As well-begotten a busines, and as fairely  
 Helpt to the World. P. Iv. You must be a Mid-wife Sir!  
 Or els the sonne of a Mid-wife! (pray you pardon me)  
 Haue helpt it forth so happily! what *Newes* ha' you?  
*Newes* o' this morning? I would faine heare some 80  
 Fresh, from the forge (as new as day, as they say.)

CYM. And such we haue Sir. REG. Shew him the last  
*Rowle*,

55 has † *passim*  
 66 for't] for it G  
 Barber. G

56 ( ) G  
 70 has † *passim*

59 o'er G  
 78 ( ) G

60 o'] of G §  
*Enter*

Of *Emiffary Westminster's The Heire.*

P. Iv. Come nearer, *Thom*: CLA. There is a braue  
yong *Heire* [16]

Is come of age this morning, M<sup>r</sup>. *Peny-boy*. P. Iv.  
That's I! 85

*Peny reioyceth, that he is in.*

CLA. His Father dy'd on this day feuenth-night. P. Iv.  
True!

CLA. At fixe o'the Clocke i'the morning, iust a weeke  
Ere he was *One and Twenty*. P. Iv. I am here, *Thom*!

*Tels Thom: of it.*

Proceed, I pray thee. CLA. An old *Canting Begger*  
Brought him first *Newes*, whom he has entertain'd, 90  
To follow him, since. P. Iv. Why, you shall see him!  
*Founder,*

*Call in the Canter.*

Come in; no *Follower*, but *Companion*,  
I pray thee put him in, Friend. There's an *Angell*—

*Hee giues the Clerke.*

Thou do'st not know, hee's a wife old Fellow,  
Though he seeme patch'd thus, and made vp o' peeces. 95  
*Founder*, we are in, here, in, i'the *Newes-Office*!

In this dayes *Rowle*, already! I doe muse  
How you came by vs Sir's! CYM. One Master *Pick-locke*  
A Lawyer, that hath purchas'd here a place,  
This morning, of an *Emiffary* vnder me. 100

FIT. *Emiffarie Westminster*. CYM. 'Gauē it into th'  
*Office,*

FIT. For his *Effay*, his peece. P. Iv. My man o'Law!  
Hee's my Attorney, and Sollicitour too!  
A fine *pragmaticke*! what's his place worth?

CYM. A *Nemo-scit*, Sir. FIT. 'Tis as *Newes* come  
in, 105

'85 I? [*Aside.* G SN.] Om. G 86 seven-night† True!  
[*Aside.* G 88 SN.] Om. G 91 SN.] *Calls* 1692, 1716  
SN.] *Enter PENNYBOY Canter.* G 92 *Companion,*] Colon†  
93 friend; [*to Nath.* G SN.] Om. G 95 of pieces. [*Exit*  
*Nath.* G 96 i'] G 104 What is G

CYM. And as they are issued. I haue the iust *meoytie*  
 For my part: then the other *moeytie*  
 Is parted into feuen. The foure *Emiffaries*;  
 Whereof my Cozen *Fitton* here's for *Court*,  
*Ambler* for *Pauls*, and *Buz* for the *Exchange*, 110  
*Picklocke*, for *Westminster*, with the *Examiner*,  
 And *Register*, they haue full parts: and then one part  
 Is vnder-parted to a couple of *Clarkes*;  
 And there's the iust diuision of the profits!

P. Iv. Ha' you those *Clarks* Sir. CYM. There is one  
 Desk empty, 115  
 But it has many Suitors. P. Iv. Sir, may I  
 Prefent one more and carry it, if his parts  
 Or Gifts, (which you will, call'hem) CYM. Be sufficient  
 Sir.

P. Iv. What are your prefent *Clarkes* habilities?  
 How is he qualified? CYM. A decay'd *Stationer* 120  
 He was, but knowes *Newes* well, can fort and ranke 'hem.

FIT. And for a need can make 'hem. CYM. True  
*Paules* bred,  
 I'the *Church-yard*. P. Iv. And this at the *West-dore*,  
 O'th other side, hee's my *Barber Thom*,  
 A pretty *Scholler*, and a *Master of Arts*, 125  
 Was made, or went out *Master of Arts* in a throng,  
 At the *Vniuersitie*; as before, one *Christmas*,  
 He got into a *Masque* at *Court*, by his wit,  
 And the good meanes of his *Cytherne*, holding vp thus  
 For one o'the *Musique*, Hee's a nimble Fellow! 130  
 And alike skil'd in euery *liberall Science*, [17]  
 As hauing certaine snaps of all, a neat,  
 Quick-vaine, in forging *Newes* too. I doe loue him,  
 And promis'd him a good turre, and I would doe it.  
 Whats your price? the value? CYM. *Fifty pounds*, Sr. 135

P. Iv. Get in *Thom*, take possession, I install thee;

109 Cousin †	113 clerks † <i>passim</i>	118 will †
124 On the G	side,] Semi-colon †	129 cittern W, G
133 quick vein †	135 What is G	

Here, tell your money; giue thee ioy, good *Thom*;

*Hee buyes Thom a Clerkes place.*

And let me heare from thee euery minute of *Newes*,  
While the *New Staple* stands, or the *Office* lasts,  
Which I doe wish, may ne're me lesse for thy sake. 140

CLA. The *Emiffaries*, Sir, would speake with you,  
And Master *Fitton*, they haue brought in *Newes*,  
Three *Bale* together. CYM. S<sup>r</sup>. you are welcome, here.

*They take leaue of Peny-boy, and Canter.*

FIT. So is your creature. CYM. Bufinesse calls vs off,  
Sir,

That may concerne the *Office*. P. Iv. Keepe me faire,  
Sir, 145

Still i'your *Staple*, I am here your friend,  
On the same floore. FIT. We shall be your seruants.

P. Iv. How dost thou like it, *Founder*? P. CA. All  
is well,

But that your man o'law me thinks appeares not  
In his due time. O! Here comes Masters worship. 150

## ACT. I. SCENE. VI.

PICKLOCK. PENI-BOY. Iv.

P. CANTER.

**H**ow do's the *Heyre*, bright Master *Peniboy*?  
Is hee awake yet in his *One and Twenty*?

Why, this is better farre, then to weare Cypresse,  
Dull smutting gloues, or melancholy blacks,  
And haue a payre of twelue-peny broad ribbands 5  
Laid out like Labells. P. Iv. I should ha' made shift

<sup>137</sup> (SN.) *Hee . . .*] Om. G      <sup>140</sup> *Re-enter NATHANIEL. G*  
ne'er† *passim*      <sup>142</sup> *Fitton*;†      <sup>143</sup> (SN.) *They*] Om. G  
<sup>147</sup> [*Exeunt all but P. jun. and P. Cant. G*      <sup>150</sup> master's 1716, W, G  
ACT. I. . . . CANTER.] *Enter PICKLOCK. G*      3 better bet-  
ter W      5 ribbands 1716      ribbons W      ribands G

To haue laught as heartily in my mourners hood,  
 As in this Suite, if it had pleas'd my father  
 To haue beene buried, with the Trumpeters:

PIC. *The Heralds of Armes*, you meane. P. Iv. I  
 meane, 10

All noyfe, that is superfluous! PIC. All that idle pompe,  
 And vanity of a Tombe-stone, your wife father  
 Did, by his will, preuent. Your worship had—

P. Iv. A louing and obedient father of him,  
 I know it: 'a right, kinde-natur'd man, 15

To dye fooportunately. PIC. And to fettle  
 All things so well, compounded for your ward ship  
 The weeke afore, and left your state entyre . [18]  
 Without any charge vpon't. P. Iv. I must needes say,

I lost an *Officer* of him, a good *Bayliffe*, 20

And I shall want him; but all peace be with him,

I will not wish him aliue, againe; not I,

For all my Fortune; giue your worship ioy

O' your new place, your *Emiffary-ship*,

I'the *Newes Office*. PIC. Know you, why I bought it  
 St? 25

P. Iv. Not I. PIC. To worke for you, and carry a  
 myne

Against the Master of it, Master *Cymball*;

Who hath a plot vpon a Gentlewoman,

Was once design'd for you, Sir. P. Iv. Me? PIC. Your  
 father,

Old Master *Peni-boy*, of happy memory, 30

And wisdom too, as any i'the *County*,

Carefull to finde out a fit match for you,

In his owne life time (but hee was preuented)

Left it in writing in a *Schedule* here,

To be annexed to his *Will*; that you, .35

His onely Sonne, vpon his charge, and blessing,

Should take due notice of a Gentlewoman,

Soiourning with your vncle, *Richer Peni-boy*.



P. Iv. A *Cornish* Gentlewoman, I doe know her,  
 Mistresse, *Pecunia doe-all*. PIC. A great *Lady*, 40  
 Indeede shee is, and not of mortall race,  
*Infanta* of the *Mines*; her Graces Grandfather,  
 Was *Duke*, and Cousin to the *King* of *Ophyr*,  
 The *Subterranean*, let that passe. Her name is,  
 Or rather, her three names are (for such shee is) 45  
*Aurelia Clara Pecunia*, A great Princeesse,  
 Of mighty power, though shee liue in priuate  
 With a contracted family! Her *Secretary*—

P. CA. Who is her Gentleman-vfher too. PIC. One  
*Broker*,  
 And then two Gentlewomen; Mistresse *Statute*, 50  
 And Mistresse *Band*, with *Ware* the Chambermaide,  
 And Mother *Mortgage*, the old Nurse, two Groomes,  
*Pawne*, and his fellow; you haue not many to bribe, Sir.  
 The worke is feizable, and th'approches easie,  
 By your owne kindred. Now, Sir, *Cymball* thinkes, 55  
 The Master here, and gouernor o'the *Staple*,  
 By his fine arts, and pompe of his great place  
 To draw her! He concludes, shee is a woman!  
 And that so soone as sh'heares of the *New Office*,  
 Shee'll come to visit it, as they all haue longings 60  
 After new fights, and motions! But your bounty,  
 Person, and brauery must atchieue her. P. CA. Shee is  
 The talke o'the time! th'aduenture o'the age!

PIC. You cannot put your selfe vpon an action  
 Of more importance. P. CA. All the world are fuiters  
 to her. [19]

PIC. All sorts of men, and all professions! 66

P. CA. You shall haue stall-fed *Doctors*, cram'd *Diuines*  
 Make loue to her, and with those studied  
 And perfum'd flatteries, as no rome can stinke  
 More elegant, then where they are. PIC. Well chanted 70  
 Old *Canter* thou singst true. P. CA. And (by your leaue)

44 Subterranean. †  
 63 o'the time] G

59 she W, G

62 achieve G

Good *Masters worship*, some of your veluet coate  
Make corpulent curt'sies to her, till they cracke for't.

PIC. There's *Doctor Almanack* wooes her, one of the  
leerers,

A fine Phyfitian. P. CA. Your Sea-captaine, *Shun-*  
*field*, 75

Giues out hee'll goe vpon the *Cannon* for her.

PIC. Though his lowd mouthing get him little credit,

P. CA. Young Master *Pyed-mantle*, the fine *Herrald*  
Professes to deriuer her through all ages,  
From all the *Kings*, and *Queenes*, that euer were. 80

PIC. And Master *Madrigall*, the crowned *Poet*  
Of these our times, doth offer at her praises  
As faire as any, when it shall please *Apollo*,  
That wit and rime may meete both in one subiect.

P. CA. And you to beare her from all these, it will be—85

PIC. A work of fame. P. CA. Of honor. PIC. Cele-  
bration.

P. CA. Worthy your name. PIC. The *Peni-boyes* to  
liue in't,

P. CA. It is an action you were built for, Sir,

PIC. And none but you can doe it. P. IV. I'll vnder-  
take it,

P. CA. And carry it. P. IV. Feare me not, for since  
I came 90

Of mature age, I haue had a certaine itch

In my right eye, this corner, here, doe you see?

To doe some worke, and worthy of a *Chronicle*.

The first Intermeane after the first *Act*.

**M**IRTH. *How now Gofsip! how doe's the Play please you?*

**CENSURE.** *Very fcuruily, me thinks, and fufficiently naught.*

**EXPECTATION.** *As a body would wifh: here's nothing but a young Prodigall, come of age, who makes much of the Barber, buyes him a place in a new Office, i'the ayre, I know not where, and his man o'Law to follow him, with the Begger to boote, and they two helpe him to a wife.* 5

**MIRTH.** *I, fhee is a proper piece! that fuch creatures can broke for.* 10

**TATLE.** *I cannot abide that nafty fellow, the Begger, if hee had beene a Court-Begger in good clothes; a Begger in veluet, as they fay, I could haue endur'd him.*

**MIRTH.** *Or a begging fcholler in blacke, or one of thefe beggerly Poets, gofsip, that would hang vpon a young heyre like a horfeleech.* 15

**EXPEC.** *Or a thred-bare Doctor of Phyficke, a poore Quackefaluer.* [20]

**CENSURE.** *Or a Sea-captaine, halfe fteru'd.* 20

**MIRTH.** *I, thefe were tolerable Beggers, Beggers of fafhion! you fhall fee fome fuch anon!*

**TATLE.** *I would faine fee the Foole, gofsip, the Foole is the fineft man i'the company, they fay, and has all the wit: Hee is the very Iuftice o'Peace o'the Play, and can commit whom hee will, and what hee will, errour, abfurdity, as the toy takes him, and no man fay, blacke is his eye, but laugh at him.* 25

**MIRTH.** *But they ha' no Foole i' this Play, I am afraid, gofsip.* 30

TATLE. *It's a wife Play, then.*

EXPECTATION. *They are all fooles, the rather, in that.*

CENSVRE. *Like enough.*

TATLE. *My husband, (Timothy Tatle, God rest his poore  
foule) was wont to say, there was no Play, without a Foole. 35  
and a Diuell in't; he was for the Diuell still, God bleffe him.  
The Diuell for his money, would hee say, I would faine see  
the Diuell. And why would you so faine see the Diuell?  
would I say. Because hee has hornes, wife, and may be a  
cuckold, as well as a Diuell, hee would answer: You are 40  
e'en such another, husband, quoth I. Was the Diuell euer  
married? where doe you read, the Diuell was euer so honor-  
able to commit Matrimony; The Play will tell vs, that, sayes  
hee, wee'll goe see't to morrow, the Diuell is an Affe. Hee  
is an errant learn'd man, that made it, and can write, they 45  
say, and I am foully deceiv'd, but hee can read too.*

MIRTH. *I remember it gofsip, I went with you, by the  
same token, M<sup>rs</sup>. Trouble Truth diswaded vs, and told vs,  
hee was a prophane Poet, and all his Playes had Diuels in  
them. That he kept schole vpo'the Stage, could coniure 50  
there, aboue the Schole of Westminster, and Doctor Lamb  
too: not a Play he made, but had a Diuell in it. And that  
he would learne vs all to make our husbands Cuckolds at  
Playes: by another token that a young married wife i'the  
company, said, shee could finde in her heart to steale thither, 55  
and see a little o'the vanity through her masque, and come  
practice at home.*

TATLE. *O, it was, Mistresse—*

MIRTH. *Nay, Gofsip, I name no body. It may be 'twas  
my selfe. 60*

EXPECTATION. *But was the Diuell a proper man, Gofsip?*

MIRTH. *As fine a gentleman, of his inches, as euer I saw  
trusted to the Stage, or any where else: and low'd the com-  
mon wealth, as well as ere a Patriot of 'hem all: hee would*

31 It is G  
47 you; G

36 Devil† *passim*  
50 upon G

44 see it G  
64 e'er 1716, W ever G

*carry away the Vice on his backe, quicke to Hell, in euery 65  
Play where he came, and reforme abuses.*

EXPECTATION. *There was the Diuell of Edmonton, no  
such man, I warrant you.*

CENSURE. *The Coniurer coofen'd him with a candles end,  
hee was an Affe. 70*

MIRTH. *But there was one Smug, a Smith, would haue  
made a horse laugh, and broke his halter, as they say.*

TATLE. *O, but the poore man had got a shrewd mis-  
chance, one day.*

EXPECTATION. *How, Gofsip? [21] 75*

TATLE. *He had drest a Rogue Iade i'the morning, that  
had the Staggers, and had got such a spice of 'hem himselfe,  
by noone, as they would not away all the Play time, doe  
what hee could, for his heart.*

MIRTH. *'Twas his part, Gofsip, he was to be drunke, by 80  
his part.*

TATLE. *Say you so, I vnderstood not so much.*

EXPECTA. *Would wee had such an other part, and such  
a man in this play, I feare 'twill be an excellent dull thing.*

CENSURE. *Expect, intend it. 85*

76 Roguy 1692, 1716, W  
Roman letters.

W prints all the intermeans in

## ACT. II. SCENE. I.

PENI-BOY. SEN. PECVNIA. MORTGAGE.  
STATVTE. BAND. BROKER.

**Y** Our *Grace* is fad me thinks, and melancholy!  
You doe not looke vpon me with that face,  
As you were wont, my Goddesse, bright  
*Pecunia*:

Although your *Grace* be falne, of *two i'the hundred*,  
In vulgar estimation; yet am I, 5  
You *Graces* seruant still: and teach this body,  
To bend, and these my aged knees to buckle,  
In adoration, and iust worship of you.  
Indeed, I doe confesse, I haue no shape  
To make a minion of, but I'm your *Martyr*, 10  
Your *Graces Martyr*. I can heare the Rogues,  
As I doe walke the streetes, whisper, and point,  
There goes old *Peni-boy*, the slaue of money,  
Rich *Peni-boy*, *Lady Pecunia's* drudge,  
A fordid Rascall, one that neuer made 15  
Good meale in his sleep, but sells the acates are fent him,  
Fishe, Fowle, and venison, and preferues himselfe,  
Like an old hoary Rat, with mouldy pye-crust.  
This I doe heare, reioycing, I can suffer [22]  
This, and much more, for your good *Graces* sake. 20  
PEC. Why do you so my Guardian? I not bid you,  
Cannot my *Grace* be gotten, and held too,

G makes but one scene of Act II. SCENE I. *A Room in Pennyboy  
senior's House.* G Enter PENNYBOY sen. . . . and BROKER. G  
4 falne, of] fallen off G 10 I am G 19 reioicing I 1716,  
W, G

Without your selfe-tormentings, and your watches,  
 Your macerating of your body thus  
 With cares, and scantings of your dyet, and rest? 25

P. SE. O, no, your seruices, my *Princely Lady*,  
 Cannot with too much zeale of *rites* be done,  
 They are so sacred. PEC. But my Reputation.  
 May suffer, and the worship of my family,  
 When by so seruile meanes they both are fought. 30

P. SE. You are a noble, young, free, gracious *Lady*,  
 And would be euery bodies, in your bounty,  
 But you must not be so. They are a few  
 That know your merit, *Lady*, and can valew't.  
 Your selfe scarce vnderstands your proper powers. 35  
 They are *all-mighty*, and that wee your seruants,  
 That haue the honour here to stand so neere you,  
 Know; and can vse too. All this *Nether-world*  
 Is yours, you command it, and doe sway it,  
 The honour of it, and the honesty, 40  
 The reputation, I, and the religion,  
 (I was about to say, and had not err'd)  
 Is Queene *Pecunia's*. For that stile is yours,  
 If mortals knew your *Grace*, or their owne good.

MOR. Please your *Grace* to retire. BAN. I feare your  
*Grace* 45  
 Hath ta'ne too much of the sharpe ayre. PEC. O no!  
 I could endure to take a great deale more  
 (And with my constitution, were it left)  
 Vnto my choice, what thinke you of it, *Statute*?

STA. A little now and then does well, and keeps 50  
 Your *Grace* in your complexion. BAN. And true temper.

MOR. But too much *Madame*, may encrease cold rheumes,  
 Nourish catarrhes, greene sickneses, and agues,  
 And put you in consumption. P. SE. Best to take  
 Aduice of your graue women, Noble *Madame*, 55

34 valew't] value it G      35 yourself G (Thus with all reflexive  
 pronouns).      48 were it left)] Removed from parentheses, 1716,  
 W, G      49 unto] under G

They know the state o'your body, and ha'studied  
 Your *Graces* health. BAN. And honour. Here'll be visit-  
 ants,  
 Or Suitors by and by; and 'tis not fit  
 They find you here. STA. 'Twill make your *Grace* too  
 cheape  
 To giue them audience presently. MOR. Leauē your  
*Secretary*, 60  
 To answer them. PEC. Waite you here, *Broker*. BRO. I  
 shal *Madame*.  
 And doe your *Graces* trusts with diligence.

## ACT. II. SCENE. II.

PYED-MANTLE. BROKER.

PENI-BOY. SEN.

W Hat luck's this? I am come an inch too late, [23]  
 Doe you heare Sir? Is your worship o'the family  
 Vnto the *Lady Pecunia*? BRO. I ferue her *Grace*, Sir,  
*Aurelia Clara Pecunia*, the *Infanta*.

PYE. Has she all those *Titles*, and her *Grace* besides, 5  
 I must correct that ignorance and ouer-sight,  
 Before I doe present. Sir, I haue drawne  
 A *Pedigree* for her *Grace*, though yet a Nouice  
 In that so noble study. BRO. A *Herald* at *Armes*?

PYE. No Sir, a *Pursuant*, my name is *Pyed-mantle*. 10

BRO. Good Master *Pyed-mantle*. PYE. I haue deduc'd  
 her.—

BRO. From all the *Spanish Mines* in the *West-Indies*,  
 I hope: for she comes that way by her mother,  
 But, by her Grand-mother, she's *Dutches* of *Mines*.

61 [Exeunt all but Broker. G

ACT. II. . . . SEN.] Enter PIEDMANTLE. G 1 luck is G  
 late. 1692, 1716, W late! G 5 besides?† 14 she is G



PYE. From mans creation I haue brought her. BRO.

No further? 15

Before S<sup>r</sup>, long before, you haue done nothing else,  
Your *Mines* were before *Adam*, searcho your *Office*,  
Rowle *fiue* and *twenty*, you will finde it so,  
I see you are but a Nouice, Master *Pyed-mantle*.  
If you had not told mee so. PYE. Sir, an *apprentise* 20  
In *armoiry*. I haue read the *Elements*,  
And *Accidence*, and all the leading bookes,  
And I haue, now, vpon me a great ambition,  
How to be brought to her *Grace*, to kisse her hands.

BRO. Why, if you haue acquaintance with Mistresse

*Statute*, 25

Or Mistresse *Band*, my *Ladies Gentlewomen*,  
They can induce you. One is a *Iudges* Daughter,  
But somewhat stately; th'other Mistresse *Band*,  
Her father's but a *Scriuener*, but shee can  
Almost as much with my *Lady*, as the other, 30  
Especially, if *Rose Ware* the Chambermaid  
Be willing. Doe you not know her, Sir, neither?

PYE. No in troth Sir. BRO. She's a good plyant wench,  
And easie to be wrought, Sir, but the Nurfe  
Old mother *Mortgage*, if you haue a *Tenement*, 35  
Or such a morsell? though shee haue no teeth,  
Shee loues a sweet meat, any thing that melts [24]

In her warme gummes, she could command it for you  
On such a trifle, a toy. Sir, you may see,  
How for your loue, and this so pure complexion, 40  
(A perfect *Sanguine*) I ha' ventur'd thus,  
The straining of a ward, opening a doore  
Into the secrets of our family:

PYE. I pray you let mee know, Sir, vnto whom  
I am so much beholden; but your name. 45

BRO. My name is *Broker*, I am *Secretary*,  
And *Vsher*, to her *Grace*. PYE. Good Master *Broker*!

BRO. Good M<sup>r</sup>. *Pyed-mantle*. PYE. Why? you could do me,

If you would, now, this fauour of your felfe.

BRO. Truely, I thinke I could: but if I would, 50

I hardly should, without, or Miftresse *Band*,

Or Miftresse *Statute*, please to appeare in it.

Or the good Nurfe I told you of, Miftresse *Mortgage*.

We know our places here, wee mingle not

One in anothers sphere, but all moue orderly, 55

In our owne orbes; yet wee are all *Concentricks*.

PYE. Well, Sir, I'll waite a better season. BRO. Doe,

And study the right meanes, get Miftresse *Band*

To vrge on your behalfe, or little *Waxe*.

*Broker makes a mouth at him.*

PYE. I haue a hope, Sir, that I may, by chance, 60

Light on her *Grace*, as she's taking the ayre:

BRO. That ayre of hope, has blasted many an ayrie

Of Castrills like your felfe: Good Master *Pyed-mantle*,

*He ieeres him againe.*

P. SE. Well faid, Master *Secretary*, I stood behinde

*Old Penny-boy leaps*

And heard thee all. I honor thy dispatches. 65

If they be rude, vntrained it our method

And haue not studied the rule, difmiffe 'hem quickly,

Where's *Lickfinger* my Cooke? that vnctuous rascall?

Hee'll neuer keepe his houre, that vessell of kitchinstuffe!

59 (SN.) Broker makes] Makes G      61 She is G      63 seif  
1692 Master] Mr. 1692, 1716 mr. W      SN.] Om. G      [Exit  
*Piedmantle*. G      64 SN.] [*springs forward*.] G      66 it] in†

## ACT. II. SCENE. IIJ. [25]

BROKER. PENI-BOY. SE.

LICK-FINGER.

**H**Eere hee is come, Sir. P. SE. Pox vpon him kidney,  
Alwaies too late! LIC. To wifh 'hem you, I  
confesse,

That ha'them already. P. SE. What? LIC. The pox!

P. SE. The piles,

The plague, and all difeases light on him,

Knowes not to keepe his word. I'd keepe my word fure! 5

I hate that man that will not keepe his word,

When did I breake my word? LIC. Or I, till now?

And 'tis but halfe an houre. P. SE. Halfe a yeere:

To mee that ftands vpon a minute of time.

I am a iuft man, I loue ftill to be iuft. 10

LIC. Why? you thinke I can runne like light-foot *Ralph*,

Or keep a wheel-barrow, with a fayle in towne here,

To whirle me to you: I haue loft two ftone

Of fuet i'the feruice pofting hither,

You might haue followed me like a watering pot, 15

And feene the knots I made along the ftreet;

My face dropt like the fkimmer in a fritter panne,

And my whole body, is yet (to fay the truth)

A rofted pound of butter, with grated bread in 't!

*He fweepes his face.*

P. SE. Belieue you, he that lift. You ftay'd of pur-  
pofe, 20

To haue my venifon ftinke, and my fowle mortify'd,

That you might ha' 'hem— LIC. A fhilling or two  
cheaper,

ACT. II. . . LICKFINGER.] *Enter* LICKFINGER. G 1 him, †  
6 my word, † 9 stand W, G 19 SN.] Om. G in't] G

That's your ieaiousie. P. SE. Perhaps it is,  
 Will you goe in, and view, and value all?  
 Yonder is venifon sent mee! fowle! and fish! 25  
 In such abundance! I am sicke to see it!  
 I wonder what they meane! I ha' told 'hem of it!  
 To burthen a weake stomacke! and prouoke  
 A dying appetite! thrust a sinne vpon me  
 I ne'r was guilty of! nothing but gluttony! 30  
 Groffe gluttony! that will vndoe this Land!

LIC. And bating two i'the hundred. P. SE. I, that  
 fame's

A crying sinne, a fearfull damn'd deuice,  
 Eats vp the poore, deuoures 'hem— LIC. Sir, take heed  
 What you giue out. P. SE. Against your graue great  
*Solons?* 35

*Numa Pompilij*, they that made that *Law*?  
 To take away the poore's inheritance? [26]  
 It was their portion: I will stand to't.

And they haue rob'd 'hem of it, plainly rob'd 'hem,  
 I still am a iust man, I tell the truth. 40

When moneies went at Ten i'the hundred, I,  
 And such as I, the seruants of *Pecunia*,  
 Could spare the poore *two* out of *ten*, and did it,  
 How say you *Broker*? (LIC. Ask your *Eccho*) BRO.  
 You did it.

P. SE. I am for Iustice, when did I leaue Iustice? 45  
 We knew 'twas theirs, they'had right and *Title* to't.  
 Now— LIC. You can spare 'hem nothing. P. SE. Very  
 little,

LIC. As good as nothing. P. SE. They haue bound our  
 hands

With their wise solemne act, shortned our armes,

LIC. Beware those worshipfull eares, Sir, be not  
 shortned, 50

And you play Crop i'the fleete, if you vse this licence.

P. SE. What licence, Knaue? Informer? LIC. I am  
*Lickfinger,*

Your Cooke. P. SE. A faucy *lacke* you are, that's once;  
VVhat said I, *Broker*? BRO. Nothing that I heard, Sir.

LIC. I know his gift, hee can be deafe when he list. 55

P. SE. Ha' you prouided me my bushell of egges?  
I did bespeake? I doe not care how stale,  
Or stincking that they be; let 'hem be rotten:  
For ammunition here to pelt the boyes,  
That breake my windowes? LIC. Yes Sir, I ha' spar'd  
'hem 60

Out of the custard politique for you, the Maiors.

P. SE. 'Tis well, goe in, take hence all that excesse,  
Make what you can of it, your best: and when  
I haue friends, that I inuite at home, prouide mee  
Such, fuch, and fuch a dish, as I bespeake; 65  
One at a time, no superfluitie.

Or if you haue it not, returne mee money;  
You know my waies. LIC. They are a little crooked.

P. SE. How knaue? LIC. Because you do indent.

P. SE. 'Tis true, Sir, I do indent you shal returne me  
money. 70

LIC. Rather then meat, I know it: you are iust still.

P. SE. I loue it still. And therefore if you spend  
The red-Deere pyes i'your house, or sell 'hem forth, Sir,  
Cast so, that I may haue their coffins all,  
Return'd here, and pil'd vp: I would be thought 75  
To keepe some kind of house. LIC. By the mouldie signes?

P. SE. And then remember meat for my two dogs:  
Fat flaps of mutton; kidneyes; rumps of veale;  
Good plentious scraps; my maid shall eat the reliques.

LIC. VVhen you & your dogs haue din'd. A sweet  
reuerfion. 80

P. SE. VVho's here? my *Courtier*? and my little *Doctor*?  
My *Muster-Master*? and what Plouer's that

They haue brought to pull? BRO. I know not, some green  
Plouer.

I'll find him out. P. SE. Doe, for I know the rest, [27]  
They are the *Iceres*, mocking, flouting *Iackes*. 85

## ACT. II. SCENE. IV.

FITTON. PENI-BOY. SE. ALMANACH.

SHVNFIELD. MADRIGAL. LICK-  
FINGER. BROKER.

**H**OW now old *Money-Bawd*? w'are come— P. Iv.  
To icere me,

As you were wont, I know you. ALM. No, to giue thee  
Some good security, and see *Pecunia*.

P. SE. What is't? FIT. Our felues.

ALM. Wee'll be one bound for another. 5

FIT. This noble *Doctor* here. ALM. This worthy  
*Courtier*.

FIT. This *Man o'war*, he was our *Muster-Master*.

ALM. But a *Sea-Captaine* now, braue *Captaine Shun-*  
*field*.

*He holds vp his nose.*

SHVN. You snuffe the ayre now, as the scent displeaf'd  
you?

FIT. Thou needst not feare him man, his credit is  
sound, 10

ALM. And seafon'd too, since he tooke salt at Sea.

P. SE. I doe not loue pickl'd security,

Would I had one good *Fresh-man* in' for all;

For truth is, you three stinke. SHV. You are a Rogue,

84 Enter FITTON, ALMANAC, SHUNFIELD, and MADRIGAL. G

ACT. II. . . . BROKER.] Om. G 1 P.IV.] P.sen. W, G we

are G 8 (SN.) He] P.sen. G 9 as] has 1716, W, G

13 freshman G

P. SE. I thinke I am, but I will lend no money 15  
On that security, *Captaine*. ALM. Here's a Gentleman,  
A *Fresh-man* i'the world, one Master *Madrigall*.

FIT. Of an vntainted credit; what say you to him?

*Madrigall steps aside with Broker.*

SHV. Hee's gone me thinkes, where is he? *Madrigall*?

P. SE. H' has an odde finging name, is he an Heyre? 20

FIT. An Heyre to a faire fortune, ALM. And full  
hopes:

A dainty *Scholler*, and a pretty *Poët*!

P. SE. Y'ae faid enough. I ha' no money, Gentlemen.  
An' he goe to't in ryme once, not a penny.

*He snuffes againe.*

SHV. ' Why, hee's of yeares, though he haue little  
beard. 25

P. SE. His beard has time to grow. I haue no money:  
Let him still dable in *Poetry*. No *Pecunia*

Is to be feene. ALM. Come, thou lou'ft to be costie  
Still i' thy curt'ie, but I haue a pill,

A golden pill to purge away this melancholly. 30

SHV. 'Tis nothing but his keeping o'the house here,  
With his two drowfie doggs. FIT. A drench of sacke  
At a good tauerne, and a fine fresh pullet,  
Would cure him. LIC. Nothing but a yong Haire in  
white-broth, [28]

I know his diet better then the *Doctor*. 35

SHV. What *Lick-finger*? mine old host of *Ram-Alley*?  
You ha' some mercat here. ALM. Some doffer of Fish  
Or Fowle to fetch of. FIT. An odde bargaine of Venison,  
To driue. P. SE. Will you goe in, knaue? LIC. I must  
needs,

You see who driues me, gentlemen. ALM. Not the  
*diuell*. 40

18 SN.] [*Exit Madrigal with Broker.* G

20 he has G

23 You have G

29 courtesy W, G

34 Heir 1692, 1716

heir W, G

37 market†

38 of] off†

FR. Hee may be in time, hee is his *Agent*, now.

*Peny-boy thrusts him in.*

P. SE. You are all cogging *Iacks*, a Couy o' wits,  
The Ieerers, that still call together at meales:  
Or rather an Airy, for you are birds of prey:  
And flie at all, nothing's too bigge or high for you. 45  
And are so truely fear'd, but not belou'd  
One of another: as no one dares breake  
Company from the rest, lest they should fall,  
Vpon him absent. ALM. O! the onely *Oracle*  
That euer peept, or spake out of a dublet. 50

SHV. How the rogue stinks, worfe then a Fishmonger  
fleues!

FR. Or Curriers hands! SHV. And such a perboil'd  
vifage!

FR. His face lookes like a Diers apron, iust!

ALM. A foddren head, and his whole braine a possit curd!

P. SE. I, now you ieere, ieere on; I haue no money. 55

ALM. I wonder what religion hee's of!

FR. No certaine *species* sure, A kinde of mule!  
That's halfe an *Ethnicke*, halfe a *Christian*!

P. SE. I haue no monie, gentlemen. SHV. This stocke.  
He has no sence of any vertue, honour, 60  
*Gentrie* or *merit*. P. SE. You say very right,  
My *meritorious Captaine*, (as I take it!)  
*Merit* will keepe no house nor pay no house rent.  
Will Mistresse *Merit* goe to mercat, thinke you?  
Set on the pot, or feed the family? 65  
Will *Gentry* cleare with the Butcher? or the Baker?  
Fetch in a Pheasant, or a brace of Partridges,  
From good-wife *Poulter*, for my *Ladies* supper.

FR. See! this pure rogue! P. SE. This rogue has  
money tho',

41 be] Om. 1716, W, G (SN.) PENNYBOY] P.*sen.* G

51 stinks W Fishmonger's 1692, 1716 fishmonger's W, G

52 parboil'd 1692, 1716 parboiled W, G 56 he is W

57 mule, G 62 (as I take it!)] as I take it, G

64 Market

1692, 1716 market W, G



My worshipfull braue *Courtier* has no money. 70

No, nor my valiant *Captaine*. SHV. Hang you rascall.

P. SE. Nor you, my learned *Doctor*. I lou'd you  
Whil you did hold your pra<sup>t</sup>tice, and kill tripe wiues.  
And kept you to your vrinall; but since your thombes  
Haue greas'd the *Ephemerides*, casting figures, 75  
And turning ouer for your Candle-rents,  
And your twelue houfes in the *Zodiacke*:

With your *Almutens*, *Alma cantaras*,  
Troth you shall cant alone for *Peny-boy*.

SHV. I told you what we should find him, a meere  
Bawd. 80

FIT. A rogue, a 'cheater. P. SE. What you please,  
gentlemen, [29]

I am of that humble nature and condition,  
Neuer to minde your worships, or take notice  
Of what you throw away, thus. I keepe house here  
Like a lame Cobler, neuer out of doores, 85  
With my two dogs, my friends; and (as you say)  
Driue a quicke pretty trade, still. I get money:  
And as for Titles, be they *Rogue*, or *Rascall*,  
Or what your worships fancy, let 'hem passe  
As transitory things; they're mine to day, 90  
And yours to morrow. ALM. Hang thee dog. SHV.  
Thou curre.

P. SE. You see how I doe blush, and am asham'd  
Of these large attributes? yet you haue no money.

ALM. Well wolfe, *Hyæna*, you old pockie rascall,  
You will ha' the *Hernia* fall downe againe 95  
Into your *Scrotum*, and I shall be sent for.  
I will remember then, that; and your *Fistula*

*In ano*, I cur'd you of. P. SE. Thanke your dog-leech craft.  
They were 'holefome piles, afore you meddl'd with 'hem.

ALM. What an vngratefull wretch is this? SHV. Hee  
minds 100

A curtesie no more, then *London-bridge*,  
What Arch was mended last. FIT. Hee neuer thinks.  
More then a logge, of any grace at Court,  
A man may doe him: or that such a *Lord*  
Reach't him his hand. P. SE. O yes! if grace would  
strike

105

The brewers Tally, or my good *Lords* hand,  
Would quit the scores. But Sir, they will not do it.  
Here's a piece, my good *Lord* piece, doth all.

*He shewes a piece.*

Goes to the Butchers. fetches in a muton,  
Then to the Bakers, brings in bread, makes fires, 110  
Gets wine, and does more reall Curtesies,  
Then all my *Lords*, I know: My sweet *Lord* peece!  
You are my *Lord*, the rest are cogging *Iacks*,  
Vnder the *Rose*. SHV. Rogue, I could beat you now,

P. SE. True *Captaine*, if you durst beat any other. 115  
I should believe you, but indeed you are hungry;  
You are not angry *Captaine*, if I know you  
Aright; good *Captaine*. No, *Pecunia*,  
Is to be feene, though Mistresse *Band* would speake,  
Or little Blushet-*Ware*, be ne'r so easie, 120  
I'll stop mine cares with her, against the *Syrens*,  
*Court*, and *Philosophy*. God be wi' you, Gentlemen,  
Provide you better names. *Pecunia* is for you.

FR. What a damn'd *Harpy* it is? where's *Madrigall*?  
Is he sneek'd hence. SHV. Here he comes with *Broker*, 125  
*Madrigall* *retournes*.

*Pecunia's Secretary.* ALM. He may doe some good  
With him perhaps. Where ha' you been *Madrigall*?

MAD. Aboue with my *Ladies* women, reading verfes. [30]

108 (SN.) *He shewes . . .* ] [*Holds up a piece of gold.* G (at 113).  
Here is G 115 other, † 116 you; † 118 No,  
*Pecunia,*] Commas om. † 122 gentlemen! G 123 names.]  
Comma † [*Exit.* G 125 SN.] *Re-enter* MADRIGAL and  
BROKER. G

FIT. That was a fauour. Good morrow, Master *Secretary*.

SHV. Good morrow, Master *Vsher*. ALM. Sir, by  
both 130

Your worshopfull *Titles*, and your name Mas *Broker*.

Good morrow. MAD. I did aske him if hee were

*Amphibion Broker*. SHV. Why? ALM. A creature of  
two natures,

Because hee has two *Offices*. BRO. You may ieere,  
You ha' the wits, young Gentlemen. But your hope 135

Of *Helicon*, will neuer carry it, heere,

With our fat family; we ha the dullest,

Most unboar'd Eares for verse amongst our females.

I grieu'd you read so long, Sir, old Nurfe *Mortgage*,

Shee inoar'd i'the Chaire, and *Statute* (if you mark'd  
her) 140

Fell fast a sleepe, and Mistresse *Band*, shee nodded,

But not with any consent to what you read.

They must haue somwhat else to chinke, then rymes.

If you could make an *Epitaph* on your Land,

(Imagine it on departure) such a *Poem* 145

Would wake 'hem, and bring *Ware* to her true temper.

MAD. I' faith Sir, and I will try. BRO. 'Tis but earth,

Fit to make bricke and tyles of. SHV. Pocks vpon't

'Tis but for pots, or pipkins at the best.

If it would keepe vs in good tabacco pipes, 150

BRO. 'Twere worth keeping. FIT. Or in *porc'lane*  
dishes

There were some hope. ALM. But this is a hungry foile,

And must be helpt. FIT. Who would hold any Land

To haue the trouble to marle it. SHV. Not a gentleman.

BRO. Let clownes and hyndes affect, it that loue  
. ploughes, 155

129, 130 Master] Mr. 1692, 1716 mr. W 133 ALM.] Mad. W,  
G 145 ( )] G 146 awake W 147 I'faith† *passim*.  
I'll G It is G 151 It were G

And carts, and harrowes, and are bufie still,  
 In vexing the dull element. ALM. Our fweete *Songster*  
 Shall rarifie't into ayre. FIT. And you Mas. *Broker*  
 Shall haue a feeling. BRO. So it fupple, Sir,  
 The nerues. MAD. O! it fhall be palpable, 160  
 Make thee runne thorow a hoope, or a thombe-ring,  
 The nofe of a tabacco pipe; and draw  
 Thy duftile bones out, like a knitting needle,  
 To ferve by fubtill turnes. BRO. I fhall obey, Sir,  
 And run a thred, like an houre-glasse. P. SE. Where is  
*Broker?* 165

Are not thefe flies gone yet? pray' quit my houfe,  
 I'le fmoake you elfe. FIT. O! the Prodigall!  
 Will you be at fo much charge with vs, and loffe?

MAD. I haue heard you ha' offered Sir, to lock vp fmoake,  
 And cauke your windores, fpar up all your doores, 170  
 Thinking to keepe it a clofe prifoner wi'you,  
 And wept, when it went out, Sir, at your chimney.

FIT. And yet his eyes were dryer then a pummife.

SHV. A wretched rafcall, that will binde about  
 The nofe of his bellowes, left the wind get out [31]  
 When hee's abroad. ALM. Sweepes downe no cobwebs  
 here, 176

But fells 'hem for cut-fingers. And the fpiders,  
 As creatures rear'd of duft, and coft him nothing,  
 To fat old *Ladies* monkeyes. FIT. Hee has offer'd  
 To gather vp fpilt water, and preferue 180  
 Each haire falls from him to ftop balls with all.

SHV. A flauie, and an Idolater to *Pecunia*!

P. SE. You all haue happy memories, Gentlemen,  
 In rocking my poore cradle. I remember too,  
 When you had lands, and credit, worfhip, friends, 185  
 I, and could giue fecurity: now, you haue none,

158 Mas 1692, 1716 mas. W, G 161 through 1692, 1716, W  
 165 *Re-enter* PENNYBOY sen. G 169 I've 1716, W, G  
 170 Windows 1692, 1716 windows W, G 171 with G  
 181 withal † *passim*

Or will haue none right shortly. This can time,  
 And the viciffitude of things. I haue  
 All thefe. and money too, and doe poffeffe 'hem,  
 And am right heartily glad of all our memories, 190  
 And both the changes. FIT. Let vs leaue the viper.

P. SE. Hee's glad he is rid of his torture, and fo foone.  
*Broker*, come hither, vp, and tell your *Lady*,  
 Shee muft be readie prefently, and *Statute*,  
*Band*, *Mortgage*, *VVar*. My prodigall young kinfman 195  
 Will ftreight be here to fee her; 'top of our houfe  
 The flourishing, and flanting *Peny-boy*.  
 Wee were but three of vs in all the world,  
 My brother *Francis*, whom they call'd *Franck Penny-boy*,  
 Father to this: hee's dead. This *Peny-boy*, 200  
 Is now the heire! I, Richer *Peny-boy*,  
 Not *Richard*, but old *Harry Penny-boy*,  
 And (to make rime) clofe, wary *Peny-boy*  
 I fhall haue all at laft, my hopes doe tell me.  
 Goe, fee all ready; and where my dogs haue falted, 205  
 Remoue it with a broome, and sweeten all  
 VVith a flice of iuniper, not too much, but fparing,  
 VVe may be faultie our felues elfe, and turne prodigall,  
 In entertaining of the *Prodigall*.  
 Here hee is! and with him—what! a *Clapper Dudgeon*! 210  
 That's a good figne; to haue the begger follow him,  
 So neere at his firft entry into fortune.

189 poffeffe] profess W      191 [*Exeunt all but P. sen. and*  
*Broker. G*      193 hither; 1716, W, G      197 flaunting G  
 209 [*Exit Broker. G*

## ACT. II. SCENE. V.

[32]

PENY-BOY. IV. PENI-BOY. SEN. PICLOCK.  
 CANTER.) BROKER. PECVNIA. STATVTE.  
 BAND. WAX. MORTGAGE. *hid in the study.*

**H**OW now old Vncle? I am come to see thee.  
 And the braue *Lady*, here, the daughter of *Ophir*,  
 They say thou keepst. P. SE. Sweet Nephew, if she were  
 The daughter o' the *Sunne*, thee's at your seruice,  
 And so am I, and the whole family, 5  
 Worshipfull Nephew. P. IV. Sai'st thou so, deare Vncle?  
 Welcome my friends then: Here is, *Domine Picklocke*:  
 My *man o' Law*, follicits all my causes.  
 Followes my businesse, makes, and compounds my quarrells,  
 Betweene my tenants and mee, fowes all my strifes, 10  
 And reapes them too, troubles the country for mee,  
 And vexes any neighbour, that I please.

P. SE. But with commiffion? P. IV. Vnder my hand  
 & seale.

P. SE. A worshipfull place! PIC. I thanke his worship  
 for it.

P. SE. But what is this old Gentleman? P. CA. A  
 Rogue, 15

A very *Canter*, I Sir, one that *maunds*  
 Vpon the *Pad*, wee should be brothers though:  
 For you are neere as wretched as my selfe,  
 You dare not vse your money, and I haue none.

P. SE. Not vse my money, cogging *Iacke*, who vses it 20  
 At better rates? lets it for more i'the hundred,  
 Then I doe, Sirrah? P. IV. Be not angry vncle.

P. SE. What? to disgrace me, with my *Queene*? as if  
 I did not know her valew. P. CA. Sir, I meant

ACT. II. . . . *study.*] Enter PENNYBOY jun. PENNYBOY *Canter*, and  
 PICKLOCK. G BROKER. . . . *study.*] Brackets, 1716, W  
 16 I] Om. W

You durst not to enioy it. P. SE. Hold your peace, 25  
 You are a *Iacke*. P. SE. Vncle, he shall be a *Iohn*,  
*Young Peny-boy is angry.*

And, you goe to that, as good a man as you are.

An' I can make him so, a better man,

Perhaps I will too. Come, let vs goe. P. SE. Nay,  
 kinfman,

My worshipfull kinfman, and the top of our house, 30

Doe not your penitent vncle that affront,

For a rash word, to leaue his<sup>o</sup>ioyfull threhold,

Before you see the *Lady* that you long for.

The *Venus* of the time, and state, *Pecunia*!

I doe perceiue, your bounty loues the man, 35

For some concealed vertue, that he hides [33]

Vnder those rags. P. CA. I owe my happinesse to him,

The waiting on his worship, since I brought him

The happy *Newes*, welcome to all young heires.

P. IV. Thou didst indeed, for which I thanke thee yet, 40  
 Your *Fortunate Princeffe*, Vncle, is long a comming.

P. CA. She is not rigg'd, Sir, setting forth some *Lady*,  
 Will cost as much as furnishing a Fleete,  
 Here she's come at last, and like a Galley  
 Guilt i'the prow.

*The study is open'd where she sit in state.*

P. IV. Is this *Pecunia*? 45

P. SE. Vouchsafe my toward kinfman, gracious *Madame*,  
 The fauour of your hand. PEC. Nay, of my lips, Sir,

*Shee kisseth him.*

To him. P. IV. She kisses like a mortall creature,  
*Almighty Madame*, I haue long'd to see you.

PEC. And I haue my desire, Sir, to behold 50  
 That youth, and shape, which in my dreames and wakes,

\* 26 P. SE.] P. jun.† SN.] Om. G 27 And.] An' 1716, W

An G 28 An'] And G 29 goe.] go. [Going. G

44 She is G 45 SN.] Om. G Enter PECUNIA in state, attended  
 by BROKER, STATUTE, BAND, WAX, and MORTGAGE. G sit] sits 1692,

1716, W 47 SN.] [Kisses him. G 48 [Aside. G

I haue so oft contemplated, and felt  
 Warme in my veynes, and natieue as my blood.  
 When I was told of your arriuall here,  
 I felt my heart beat, as it would leape out, 55  
 In speach; and all my face it was a flame,  
 But how it came to passe I doe not know.

P. Iv. O! beauty loues to be more proud then nature,  
 That made you blush. I cannot fatisfie  
 My curious eyes, by which alone I'am happy, 60  
 In my beholding you. P. CA. They passe the complement  
 Prettily well.

*He kiffeth her.*

PRC. I, he does kiffe her; I like him.

P. Iv. My passion was cleare contrary, and doubtfull,  
 I shooke for feare, and yet I danc'd for ioy,  
 I had such motions as the Sunne-beames make 65  
 Against a wall, or playing on a water,  
 Or trembling vapour of a boyling pot—

P. SE. That's not so good, it should ha'bin a *Crucible*,  
 With molten mettall, she had vnderstood it.

P. Iv. I cannot talke, but I can loue you, *Madame*. 70  
 Are these your Gentlewomen? I loue them too.  
 And which is mistresse *Statute*? Mistresse *Band*?  
 They all kiffe close, the last stucke to my lips.

BRO. It was my *Ladies* Chamber-maid, soft-*Waxe*.

P. Iv. Soft lips she has, I am sure on't. Mother *Mort-*  
*gage*, 75  
 I'll owe a kiffe, till she be yonger, *Statute*,  
 Sweet Mistresse *Band*, and honey, little *WVaxe*,  
 We must be better acquainted.

*He doubles the complement to them all.*

STA. We are but seruants, Sir,

BAND. But whom her *Grace* is so content to grace,  
 We shall obserue. WAX. Aand with all fit respect. 80

60 I'm W      61 compliment W, G      62 SN.] [*Kisses her*. G  
 71 [*Kisses them*. G      77 honey 1716, W, G      78 (SN.) *He*  
*doubles . . .*] *Kisses them again*. G      compliment W



MOR. In our poore places. WAX. Being her *Graces* shadowes.

P. Iv. A fine well-fpoken family. What's thy name?

BRO. *Broker*. P. Iv. Me thinks my vncle should not need thee, [34]

Who is a crafty Knaue, enough, beleeeue it.

Art thou her *Graces* Steward? BRO. No, her Vther, Sir. 85

P. Iv. What o'the Hall? thou haft a fweeping face, Thy beard is like a broome. BRO. No barren chin, Sir, I am no *Eunuch*, though a Gentleman-Vther.

P. Iv. Thou shalt goe with vs. Vncle, I must haue My *Princede* forth to day. P. SE. Whither you please, Sir, 90

You shall command her. PEC. I will doe all grace To my new feruant. P. SE. Thanks vnto your bounty; He is my Nephew, and my Chiefe, the Point,

*Old Peny-boy thanks her, but makes his condition.*

Tip, Top, and Tuft of all our family!

But, Sir, condition'd alwaies, you returne 95

*Statute*, and *Band* home, with my sweet, soft *Waxe*,

And my good Nurfe, here, *Mortgage*. P. Iv. O! what elfe?

P. SE. By *Broker*. P. Iv. Do not feare. P. SE. She shall go wi' you,

Whither you please, Sir, any where. P. CA. I see

A *Money-Bawd*, is lightly a *Flesh-Bawd*, too. 100

PEC. Are you aduis'd? Now o'my faith, this *Canter* Would make a good graue *Burgeffe* in some Barne.

P. Iv. Come, thou shalt go with vs, vncle. P. CA. By no means, Sir,

P. Iv. We'll haue both Sack, and Fidlers. P. SE. I'll not draw

That charge vpon your worship. P. CA. He speakes modestly, 105

And like an Vncle, P. SE. But *Mas Broker*, here,

84 [*Aside to Broker*. G

W, G 93 SN.] Om. G

89 us, W

98 with G

90 Sir,] Period 1716,

101 on G

He shall attend you, Nephew ; her *Graces* Vsher,  
 And what you fancy to bestow on him,  
 Be not too lauish, vse a temperate bounty,  
 I'll take it to my selfe. P. Iv. I will be princely, 110  
 While I possesse my *Princeesse*, my *Pecunia*.

P. SE. Where is't you eat? P. Iv. Hard by, at *Picklocks* lodging.

Old *Lickfinger's* the Cooke, here in *Ram-Alley*.

P. SE. He has good cheare ; perhaps I'll come and see you.

P. CAN. O, fie ! an Alley, and a Cooks-shop, grosse, 115  
*The Canter takes him aside, and perswades him,*

'T will fauour, Sir, most rankly of 'hem both.

Let your meat rather follow you, to a tauerne.

PIC. A tauern's as vnfit too, for a *Princeesse*.

P. CA. No, I haue knowne a *Princeesse*, and a great one,  
 Come forth of a tauerne. PIC. Not goe in, Sir, though. 120

P. CA. She must goe in, if she came forth : the blessed  
*Pokahontas* (as the *Historian* calls her  
 And great Kings daughters of *Virginia*)

Hath bin in womb of a tauerne ; and besides,  
 Your nasty Vncle will spoyle all your mirth, 125

And be as noysome. PIC. That's true. P. CA. No 'faith,  
 Dine in *Apollo* with *Pecunia*,

At braue *Duke Wadloos*, haue your friends about you,

And make a day on't. P. Iv. Content 'ifaith :

Our meat shall be brought thither. *Simon*, the King, [35]

Will bid vs welcome. PIC. Patron, I haue a suite. 131

P. Iv. What's that? PIC. That you will carry the  
*Infanta*,

To see the *Staple'*, her *Grace* will be a grace,

To all the members of it. P. Iv. I will doe it :

And haue her *Armes* set vp there, with her *Titles*, 135  
*Aurelia Clara Pecunia*, the *Infanta*.

And in *Apollo*. Come (sweete *Princeesse*) goe.

P. SE. *Broker*, be careful of your charge. BRO. I warrant you.

## The second Intermeane after the second Act.

CENSVRE. *Why, this is duller and duller! intolerable! scuruy! neither Diuel nor Foole in this Play! pray God, some on vs be not a witch, Gofsp, to forefpeake the matter thus.*

MIRTH. *I feare we are all fuch, and we were old enough: But we are not all old enough to make one witch. How like you the Vice i'the Play.* 5

EXPECTATION. *Which is he?*

MIR. *Three or foure: old Couetoufneffe, the fordid Peny-boy, the Money-bawd, who is a flesh-bawd too, they fay.* 10

TATLE. *But here is neuer a Fiend to carry him away. Besides, he has neuer a wooden dagger! I'd not giue a rush for a Vice, that has not a wooden dagger to snap at euery body he meetes.*

MIRTH. *That was the old way, Gofsp, when Iniquity came in like Hokos Pokos, in a Iuglers ierkin, with false skirts, like the Knaue of Clubs! but now they are attir'd like men and women o' the time, the Vices, male and female! Prodigality like a young heyre, and his Mistresse Money (whose fauours he scatters like counters) prank't vp like a prime Lady, the Infanta of the Mines.* 15 20

CEN. *I, therein they abuse an honorable Princeffe, it is thought.*

MIRTH. *By whom is it so thought? or where lies the abuse?* 25

CEN. *Plaine in the stiling her Infanta, and giuing her three names.*

MIRTH. *Take heed, it lie not in the vice of your interpretation: what haue Aurelia, Clara, Pecunia to do with any person? do they any more, but expresse the property of* 30

Money, which is the daughter of earth, and drawne out of the Mines? Is there nothing to be call'd Infanta, but what is subiect to exception? Why not the Infanta of the Beggers? or Infanta o'the Gypsies? as well as King of Beggers, and King of Gypsies? 35

CEN. Well, and there were no wiser then I, I would sow him in a sack, and fend him by sea to his Princeffe.

MIRT. Faith, and hee heard you Censure, he would goe neere to sticke the Affes eares to your high dressings, and perhaps to all ours for harkening to you. 40

TATLE. By'r Lady but he should not to mine, I would harken, and harken, and censure, if I saw cause, for th'other Princeffe fake Pokahontas, furnam'd the blessed, whom hee has abus'd indeed (and I doe censure him, and will censure him) to say she came foorth of a Tauerne, was said like a paltry Poet. [36] 45

MIRTH. That's but one Gofsips opinion, and my Gossip Tatle's too! but what saies Expectation, here, she sits fullen and silent.

EXP. Troth I expect their Office, their great Office! the Staple, what it will be! they haue talk't on't, but wee see't not open yet; would Butter would come in, and spread it-felse a little to vs. 50

MIRTH. Or the butter-box, Buz, the Emiffary.

TATLE. When it is churn'd, and dish't, we shall heare of it. 55

EXP. If it be fresh and sweet butter; but say it be fower and wheyish.

MIR. Then it is worth nothing, meere pot butter, fit to be spent in suppositories, or greasing coach-wheels, stale, stinking butter, and such I feare it is, by the being barrell'd vp so long. 60

EXPECTATION. Or ranke Irish butter.

CEN. Haue patience, Gofsips, say that contrary to our expectations it proue right, seasonable, salt butter. 65

36 an' 1716, W an G 42 the G 45 him) to] him :—  
To G 48 Expectation here? G 51 see it G  
64 Gossip, 1692, 1716, W gossip; G 65 salt butter? G

MIR. *Or to the time of yeer, in Lent, delicate Almond butter! I haue a sweet tooth yet, and I will hope the best; and sit downe as quiet, and calme as butter; looke as smooth, and soft as butter; be merry, and melt like butter; laugh and be fat like butter: so butter answer my expectation, and* 70  
*be not mad butter; If it be: It shall both Iuly and December see.*

*I say no more, But—Dixi.*

### TO THE READERS.

I N this following *Ad*, the *Office* is open'd, and shew'n to the *Prodigall*, and his *Princesse Pecunia*; wherein the *allegory*, and purpose of the *Author* hath hitherto beene wholly mistaken, and so sinister an interpretation beene made, as if the foules of most of the *Spectators* had liu'd 5  
 in the eyes and eares of these ridiculous Gossips that tattle betweene the *Acts*. But hee prayes you thus to mend it. To consider the *Newes* here vented, to be none of his *Newes*, or any reasonable mans; but *Newes* made like the times *Newes*, (a weekly cheat to draw mony) and could not be 10  
 fitter reprehended, then in raising this ridiculous *Office* of the *Staple*, wherein the age may see her owne folly, or hunger and thirst after publish'd pamphlets of *Newes*, set out euery Saturday, but made all at home, & no syllable of truth in them: then which there cannot be a greater disease in nature, 15  
 or a fouler scorne put vpon the times. And so apprehending it, you shall doe the *Author*, and your owne iudgement a courtesie, and perceiue the tricke of alluring money to the *Office*, and there cooz'ning the people. If you haue the truth, rest quiet, and consider that 20

*Ficta, voluptatis causa, fint proxima veris.*

71, 72 If . . . see] As quotation, G

READERS] READER G G italicises this address, takes it out of the text, and makes a foot-note of it. 10 ( )] G

## ACT. III. SCENE. I.

[37]

● FITTON. CYMBALL, *to them* PICKLOCKE.

REGISTER. CLERKE. THO: BARBER.

**Y**OU hunt vpon a wrong fcent ftill, and thinke  
 The ayre of things will carry 'hem, but it muſt  
 Be reaſon and proportion, not fine ſounds,  
 My couſin *Cymball*, muſt get you this *Lady*.  
 You haue entertain'd a petty-fogger here, 5  
*Picklocke*, with truſt of an *Emiffaries* place,  
 And he is, all, for the young *Prodigall*,  
 You ſee he has left vs. CYM. Come, you doe not know him,  
 That ſpeake thus of him. He will haue a trick, 10  
 To open vs a gap, by a trap-doore,  
 When they leaſt dreame on't. Here he comes. What newes?  
 PICK. Where is my brother *Buz*? my brother *Ambler*?  
 The *Register*, *Examiner*, and the *Clerkes*?  
 Appere, and let vs muſter all in pompe,  
 For here will be the rich *Infanta*, preſently, 15  
 To make her viſit. *Peny-boy* the heyre,  
 My Patron, has got leaue for her to play  
 With all her traine, of the old churle, her Guardian.  
 Now is your time to make all court vnto her;  
 That ſhe may firſt but know, then loue the place, 20  
 And ſhew it by her frequent viſits here:  
 And afterwards, get her to ſoiourne with you.  
 She will be weary of the *Prodigall*, quickly.

CYM. Excellent newes! FIT. And counſell of an  
*Oracle*!

G makes one ſcene of Scenes I, II, and III. FITTON . . . BARBER.]  
*The Office of the Staple.* Enter FITTON, CYMBAL, Register, Clerk, and  
 THO. Barber. G 11 Enter PICKLOCK. G

CYM. How say you cousin *Fitton*? FIT. brother  
*Picklock*, 25

I shall adore thee, for this parcell of tidings,  
 It will cry vp the credit of our *Office*,  
 Eternally, and make our *Staple* immortall!

PICK. Looke your addressees, then, be faire and fit,  
 And entertaine her, and her creatures, too, [38]  
 With all the *migniardise*, and quaint *Careffes*, 31  
 You can put on 'hem. FIT. Thou seem'st, by thy language,  
 No lesse a Courtier, then a *man o' Law*.

I must embrace thee. PIC. Tut, I am *Vertumnus*,  
 On euery change, or chance, vpon occasion, 35  
 A true *Chamelion*, I can colour for't.

I moue vpon my axell, like a turne-pike.  
 Fit my face to the parties, and become  
 Streight, one of them. CYM. Sirs, vp, into your Desks,  
 And spread the rolls vpon the Table, fo. 40  
 Is the Examiner fet? REG. Yes, Sir. CYM. *Ambler*, and  
*Buz*,

Are both abroad, now. PIC. Wee'll sustaine their parts.  
 No matter, let them ply the affayres without,  
 Let vs alone within, I like that well.

*Fitton puts on the office cloake, and Cymbal the gowne.*  
 On with the cloake, and you with the *Staple* gowne, 45  
 And keep your state, stoupe only to the *Infanta*;  
 We'll haue a flight at *Mortgage*, *Statute*, *Band*,  
 And hard, but we'll bring *Wax* vnto the retriue:  
 Each know his feuerall prouince, and discharge it.

FIT. I do admire this nimble ingine, *Picklock*.  
*Fitton is brought about.*

CYM. Cuz, 50  
 What did I say? FIT. You haue rectified my errour!

56 for it G 39 Enter NATHANIEL, THO. Barber, and Register. G  
 44 (SN.) Fitton] *Fit*. G Cymbal] *Cym*. G 48 unto] to W, G  
 49 [They take their seats. G 50 engine G † *passim* SN.] Om. G  
 Cuz.] Placed in next line, W, G

## ACT. III. SCENE. II.

PENI-BOY. IV. P. CANTER. PECVNIA. STAT-  
VTE. BAND. MORTGAGE. WAX.  
BROKER. CVSTOMERS.

**B**Y your leaue, Gentlemen, what newes? good, good still?  
I'your new *Office*? *Princeffe*, here's the *Staple*!  
This is the Gouvernor, kisse him, noble *Princeffe*,  
For my sake. *Thom*, how is it honest *Thom*?  
How does thy place, and thou? my Creature, *Princeffe*?  
*Hee tells Pecunia of Thom.*

This is my Creature, giue him your hand to kisse,  
He was my Barber, now he writes *Clericus*!  
I bought this place for him, and gaue it him.

P. CA. He should haue spoke of that, Sir, and not you:  
Two doe not doe one Office well. P. Iv. 'Tis true, 10  
But I am loth to lose my curtesies.

P. CA. So are all they, that doe them, to vaine ends,  
And yet you do lose, when you pay you felues. [39]

P. Iv. No more o' your sentences, *Canter*, they are stale,  
We come for *newes*, remember where you are. 15  
I pray thee let my *Princeffe* heare some *newes*,  
Good Master *Cymbal*. CYM. What newes would she heare?  
Or of what kind, Sir? P. Iv. Any, any kind.  
So it be *newes*, the newest that thou hast,  
Some *newes* of *State*, for a *Princeffe*. CYM. Read from  
*Rome*, there 20

*Newes from Rome.*

ACT. III. SCENE. II.] Om. G PENI-BOY . . . BROKER.] Enter  
PENNYBOY, *jun.* and BROKER. G CUSTOMERS.] Om. G I still,  
W, G 5 (SN.) *Hee tells* . . .] G omits this and all other side-  
notes in this scene exc. those at lines 223, 260. 13 your selves  
1692, 1716, W yourselves G



THO. They write, the *King of Spaine* is chofen *Pope*.

P. Iv. How?

THO. And *Emperor* too, the thirtieth of *February*.

P. Iv. Is the *Emperor* dead? CYM. No, but he has resign'd,

*Newes of the Emperor, and Tilly.*

And trailes a pike now, vnder *Tilly*. FIT. For pennance.

P. Iv. These will beget strange turnes in *Christendome*! 25

THO. And *Spinola* is made *Generall of the Iesuits*.

*Newes of Spinola.*

P. Iv. Stranger! FIT, Sir, all are alike true, and certaine.

CYM. All the pretence to the fifth *Monarchy*,

*The fifth Monarchy, uniting the Ecclesiasticke and Secular power.*

Was held but vaine, vntill the *ecclesiastique*,

And *fecular* powers, were vnited, thus, 30

Both in one person. FIT. 'T has bin long the ayme

Of the house of *Austria*. CYM. See but *Maximilian*.

*A plot of the house of Austria.*

His letters to the *Baron of Bouttersheim*,

Or *Scheiter-huyssen*. FIT. No, of *Liechtenstein*,

*Lord Paul*, I thinke. P. Iv. I haue heard of some such thing. 35

*Don Spinola* made *Generall of the Iesuits*!

*More of Spinola.*

A Priest! CYM. O, no, he is dispenc'd with all,

And the whole *society*, who doe now appeare

The onely *Enginers of Christendome*.

P. Iv. They haue bin thought so long, and rightly too. 40

FIT. Witnesse the Engine, that they haue presented him, To winde himselfe with, vp, into the *Moone*:

And thence make all his discoueries! CYM. Read on.

THO. And *Vittellesco*, he that was last *Generall*,

Being now turn'd Cooke to the society, 45  
Has drest his excellence, such a dish of egges—

*His Egges.*

P. Iv. What potch'd? THO. No, powder'd.

CYM. All the yolke is wilde fire,  
As he shall need beleaguer no more townes,  
But throw his *EGGE* in. FIT. It shall cleare confume, 50  
Palace, and place; demolish and beare downe,  
All strengths before it. CYM. Neuer be extinguish'd!  
Till all become one ruine! FL. And from *Florence*,

THO. They write was found in *Galileos* study,

*Galilæo's study.*

A burning *Glasfe* (which they haue sent him too) , 55  
To fire any *Fleet* that's out at *Sea*—

CYM. By *Mooneshine*, is't not so? THO. Yes, Sir, i'the  
water.

*The burning glasse, by Moone-shine.*

P. Iv. His strengths will be vnresistable, if this hold!  
Ha'you no *Newes* against him, on the contrary?

CLA. Yes, Sit, they write here, one *Cornelius-Son*, [40]

*The Holanders Eele.*

Hath made the *Hollanders* an invincible *Eele*, 61  
To swimme the hauen at *Dunkirke*, and sinke all  
The shipping there. P. Iv. Why ha'not you this, *Thom*?

CYM. Because he keeps the *Pontificiall* side.

*Peny-boy will haue him change sides:*

P. Iv. How, change sides, *Thom*. 'Twas neuer in my  
thought 65

To put thee vp against our selues. Come downe,  
Quickly. CYM. Why, Sir? P. Iv. I venter'd not my  
mony

Vpon those termes: If he may change; why so.  
I'll ha' him keepe his owne side, sure. FIT. Why, let him,  
'Tis but writing so much ouer againe. 70

60 Sit] Sir 1692, 1716 sir W, G 65 How! change 1716, W  
How! Change G 67 ventur'd 1716, W ventured G  
70 'Tis] It is G

P. Iv. For that I'll beare the charge: There's two Pieces,  
 Frr. Come, do not flick with the gentleman. Cym. I'll  
 take none Sir.

And yet he shall ha'the place. P. Iv. They shall be ten,  
 then,

*though hee pay for it.*

Vp, Thom: and th' Office shall take 'hem. Keep your  
 side, Thom.

Know your owne side, doe not forsake your side, Thom. 75

Cym. Read. Tho. They write here one *Cornelius-Son*,  
 Hath made the *Hollanders* an inuisible *Eele*,  
 To swimme the Hauen at *Dunkirke*, and sinke all  
 The shipping there. P. Iv. But how is't done? Cym. I'll  
 shew you Sit.

It is an *Automa*, runnes vnder water, 80

With a snug nose, and has a nimble taile

Made like an *auger*, with which taile she wrigles

Betwixt the coasts of a Ship, and sinke it streight.

P. Iv. Whence ha'you this *newes*. Frr. From a right  
 hand I assure you,

The *Eele*-boats here, that lye before *Queen-Hyth*, 85

Came out of *Holland*. P. Iv. A most braue deuice,

To murder their flat bottomes. Frr. I doe grant you:

But what if *Spinola* haue a new *Proiect*:

*Spinola's new proiect: an army in cork-shoes.*

To bring an army ouer in corke-shoes,

And land them, here, at *Harwich*? all his horse 90

Are shod with corke, and fourefcore pieces of ordinance,

Mounted vpon cork-carriages, with bladders,

In stead of wheels to runne the passage ouer

At a spring-tide. P. Iv. Is't true? Frr. As true as the  
 rest.

P. Iv. He'll neuer leaue his engines: I would heare  
 now 95

Some curious *newes*. Cym. As what? P. Iv. *Magick*,  
 or *Alchimy*

Or flying i'the ayre, I care not what.

CLA. They write from *Libtzig* (reuerence to 'your eares)  
The Art of drawing farts out of dead bodies,

*Extraction of farts*

Is by the *Brotherhood* of the *Rosie Croffe*, 100

Produc'd vnto perfection, in so sweet

And rich a *tincture*— FIT. As there is no *Princeffe*,

But may perfume her chamber with th'*extraction*.

P. Iv. There's for you, *Princeffe*. P. CA. What, a fart  
for her?

P. Iv. I meane the *spirit*. P. CA. Beware how she  
resents it. 105

P. Iv. And what hast thou, *Thom*? THO. The per-  
petuall Motion,

*The perpetuall Motion.*

Is here found out by an Alewife in Saint *Katherines*, [41]

At the signe o' the dancing Beares. P. Iv. What, from  
her tap?

I'll goe see that, or else I'll fend old *Canter*.

He can make that discouery. P. CA. Yes, in Ale. 110

P. Iv. Let me haue all this *Newes*, made vp, and seal'd.

REG. The people presse vpon vs, please you, Sir,  
Withdraw with your faire *Princeffe*. There's a roome

*The Register offers him a roome.*

Within, Sir, to retyre too. P. Iv. No, good *Register*,

We'll stand it out here, and obserue your *Office*; 115

*The Office call'd the house of fame.*

What *Newes* it issues. REG. 'Tis the house of *fame*, Sir,

Where both the curious, and the negligent;

The scrupulous, and carelesse; wilde, and stay'd;

The idle, and laborious; all doe meet,

To tast the *Cornu copiae* of her rumors, 120

Which she, the mother of sport, pleaseth to scatter

Among the vulgar: Baites, Sir, for the people!

And they will bite like fishes. P. Iv. Let's see't.

98 ( ) G 110 [Noise without. G 112 us. † 123 Enter  
a crowd of Customers. G Let us see it W, G

DOP. Ha' you in your prophane Shop, any *Newes*

1. *Cust.* A *she* baptist.

O'the *Saints* at *Amsterdam*? REG. Yes, how much would you? 125

DOP. Six peny worth. REG. Lay your mony down, read, *Thomas*.

THO. The *Saints* do write, they expect a Prophet, shortly, *Prophet Baal expected in Holland*.

The Prophet *Baal*, to be sent ouer to them,

To calculate a *time*, and halfe a *time*,

And the whole *time*, according to *Naömetry*. 130

P. Iv. What's that? THO. The meafuring o'the *Temple*: a *Cabal*

Found out but lately, and fet out by *Archie*,

*Archie mourn'd then*.

Or some fuch head, of whose long coat they haue heard,

And being black, desire it. DOP. Peace be with them!

REG. So there had need, for they are still by the eares 135

One with another. DOP. It is their zeale. REG. Most likely.

DOP. Haue you no other of that *fpecies*? REG. Yes, But dearer, it will cost you a shilling. DOP. Verily, There is a nine-pence, I will shed no more.

REG. Not, to the good o'the *Saints*? DOP. I am not fure, 140

That, man is good. REG. Read, from *Constantinople*, Nine penny'orth. THO. They giue out here, the *grand Signior*

*The great Turk turn'd Christian*.

Is certainly turn'd *Christian*, and to cleare

The controuersie 'twixt the *Pope* and him,

Which is the *Antichrist*; he meanes to visit 145

The *Church* at *Amsterdam*, this very Sommer,

And quit all marks o'the beaft. DOP. Now ioyfull *tydings*.

Who brought in this? Which *Emiffary*? REG. *Buz.*  
Your countrey-man. DOP. Now, blessed be the man,  
And his whole *Family*, with the *Nation*. 150

REG. Yes, for *Amboyna*, and the Iustice there!  
This is a *Doper*, a she *Anabaptist*!  
Seale and deliuer her her *newes*, dispatch.

C. 2. Ha'you any *newes* from the *Indies*? any  
miracle 1 [42]

2. *Cust.*

Done in *Iapan*, by the *Iesuites*? or in *China*? 160

CLA. No, but we heare of a *Colony* of cookes  
*A Coloney oe Cookes sent ouer to conuert the Canniballs.*

To be set a shore o' the coast of *America*,  
For the conuersion of the *Caniballs*,  
And making them good, eating *Christians*.  
Here comes the *Colonell* that vndertakes it. 165

C. 2. Who? captaine *Lickfinger*?

3. *Cust.* By Colonel Lickfinger.

LIC. *Newes, newes, my boyes!*

I am to furnish a great feast to day,  
And I would haue what *newes* the *Office* affords.

CLA. We were venting some of you, of your *new proiect*,  
REG. Afore 'twas paid for, you were somewhat too  
hafty. 170

P. IV. What *Lickfinger*! wilt thou conuert the *Caniballs*,  
With spit and pan Diuinity? LIC. Sir, for that  
I will not vrge, but for the fire and zeale  
To the true cause; thus I haue vndertaken:  
With two Lay-brethren, to my selfe, no more, 175  
One o'the broach, th'other o'the boyler,  
In one fixe months, and by plaine cookery,  
No magick to't, but old *Iaphets*' physicke,  
The father of the *European Arts*,

159 miracle † miracles J. M. Berdan's copy folio 1631. 161 a] of †  
162 of G 164 good † 166 C. 2.] C. 3. 1692 3. C. 1716  
3. Cust. W, G Enter LICKFINGER. G 170 for ! G  
176 of G 178 to it G

To make such fauces for the Sauages, 180  
 And cookes their meats, with those inticing steemes,  
 As it would make our *Caniball-Christians*,  
 Forbeare the mutuall eating one another,  
 Which they doe doe, more cunningly, then the wilde  
*Anthropophagi*; that snatch onely strangers, 185  
 Like my old Patrons dogs, there. P. Iv. O, my Vncles!  
 Is dinner ready, *Lickfinger*? LIC. When you please, Sir.  
 I was bespeaking but a parcell of *newes*,  
 To strew out the long meale withall, but 't seemes  
 You are furnish'd here already. P. Iv. O, not halfe! 190  
 LIC. What *Court-newes* is there? any *Proclamations*,  
 Or *Edicts* to come forth. THO. Yes, there is one.  
 That the *Kings Barber* has got, for aid of our trade:  
 Whereof there is a manifest decay.  
 A *Precept* for the wearing of long haire, 200  
*To let long hayre runne to feed, to fow bald pates.*  
 To runne to feed, to fow bald pates withall,  
 And the preferuing fruitfull heads, and chins,  
 To help a mistery, almost antiquated.  
 Such as are bald and barren beyond hope,  
 Are to be separated, and set by 205  
 For *Vshers*, to old *Countesses*. LIC. And *Coachmen*.  
 To mount their boxes, reuerently, and driue,  
 Like *Lapwings*, with a shell vpo' their heads.  
 Thorow the streets. Ha' you no *Newes* o'the *Stage*?  
 They'll aske me about *new Playes*, at dinner time. 210  
 And I should be as dumbe as a fish. THO. O! yes. [43]  
 There is a *Legacy* left to the *Kings Players*,  
*Spalato's Legacy to the Players.*  
 Both for their various shifting of their *Scene*,  
 And dext'rous change o'their persons to all shapes,  
 And all disguises: by the right reuerend 215

180 To] Yo 1692      181 cook 1716, W, G      189 but it G  
 199 decay. W      206 countesses: and coachmen W, G (G has  
 italics.)      208 upon G      209 Streets. LIC. W, G  
 210 about †

*Archbishop of Spalato.* LIC. He is dead,  
That plai'd him! THO. Then, h'has loft his share o' the  
*Legacy.*

LIC. What newes of *Gundomar*? THO. A second  
*Fistula,*

*Gundomar's vse of the game at Chesse, or Play so called.*

Or an *excoriation* (at the least)  
For putting the poore *English-play*, was writ of him, 220  
To such a fordid vse, as (is said) he did,  
Of cleansing his *posterior's*. LIC. Iustice! Iustice!

THO. Since when, he liues condemn'd to his share, at  
*Bruxels.*

And there sits filing certaine politique hinges,  
To hang the *States* on, h'has heau'd off the hookes. 225

LIC. What must you haue for these? P. Iv. Thou shalt  
pay nothing,

But reckon 'hem in i'the bill. There's twenty pieces,  
*Hee giues 20. pieces, to the Office.*

Her *Grace* bestowes vpon the *Office, Thom*,  
Write thou that downe for *Newes*. REG. We may well do't,  
We haue not many such. P. Iv. There's twenty more, 230  
If you say so; my *Princeffe* is a *Princeffe*!

*Doubles it.*

And put that too, vnder the *Office* Seale.

*Cymbal takes Pecunia aside, courts and wooes her, to the Office.*

CYM. If it will please your *Grace* to sojourne here,  
And take my roofe for couert, you shall know  
The rites belonging to your blood, and birth, 235  
Which few can apprehend: these fordid seruants,  
Which rather are your keepers, then attendants,  
Should not come neere your presence. I would haue

216 He is dead, / That plai'd him!] He is dead that play'd him! W  
217 he G 219 the] Om. 1692, 1716, W 225 h'] he G  
227 in i'] 1' 1692, 1716, W in G [Exit Lick.] G 229 do it G  
233 SN.] This and the side-note at line 260 are combined here by G thus:  
[Takes Pecunia aside, while Fitton courts the waiting-women.]



You waited on by *Ladies*, and your traine  
 Borne vp by perſons of quality, and honour, 240  
 Your meat ſhould be ſeru'd in with curious dances,  
 And ſet vpon the boord, with virgin hands,  
 Tun'd to their voices; not a diſſ remou'd,  
 But to the *Muficke*, nor a drop of wine,  
 Mixt, with his water, without *Harmony*, 245

PEC. You are a *Courtier*, Sir, or ſomewhat moſe;  
 That haue this tempting language! CYM. I'm your  
 ſeruant,  
 Excellēt *Princeſſe*, and would ha'you appeare  
 That; which you are. Come forth *State*, and wonder,  
 Of theſe our times, dazle the vulgar eyes. 250  
 And ſtrike the people blind with admiration.

P. CAN. Why, that's the end of wealth! thruſt riches  
 outward,  
 And remaine beggers within: contemplate nothing  
 But the vile fordid things of time, place, money,  
 And let the noble, and the precious goe, 255  
 Vertue and honeſty; hang 'hem; poore thinnē membranes  
 Of honour; who reſpects them? O, the *Fates*!  
 How hath all iuſt, true reputation fall'n, [44]  
 Since money, this baſe money 'gan to haue any!

Fitton *hath beene courting the waiting-women, this while,  
 and is iecred by them.*

BAN. Pitty, the Gentleman is not inmortal. 260

WAX. As he giues out, the place is, by deſcription.

FIT. A very *Paradiſe*, if you ſaw all, *Lady*.

WAX. I am the *Chamber-maid*, Sir, you miſtake,  
 My *Lady* may ſee all.

FIT. Sweet Miſtreſſe *Statute*, gentle Miſtreſſe *Band*, 265  
 And Mother *Mortgage*, doe but get *Grace*

To ſoiourne here.— PIC. I thanke you gentle *Waxe*,

MOR. If it were a *Chattell*, I would try my credit.

249 forth the ſtate W, G      255 go; 1692, 1716, W go: G  
 256 honeſty, hang 'em; 1692, 1716, W honeſty; hang them; G  
 259 [*Aside*. G      261 out G      is †

PIC. So it is, for *terme of life*, we count it so.

STA. She meanes, *Inheritance* to him, and his *heyres*: 270  
Or that he could assure a *State*, of *yeeres*:

I'll be his *Statute-Staple*, *Statute-Merchant*,

Or what he please. PIC. He can expect no more.

BAN. His cousin Alderman *Security*,  
That he did talke of so, e'en now—. STA. Who, is 275  
The very *broch* o'the bench, gem o'the City.

BAN. He and his Deputy, but assure his life  
For one *feuen yeeres*. STA. And see what we'll doe for  
him,

Vpon his *scarlet* motion. BAN. And old *Chaine*,  
That draws the city-cares. WAX. When he fayer noth-  
ing, 280

But twirles it thus. STA. A mouing *Oratory*!

BAN. Dumb *Rhethoricke*, and silent *eloquence*!  
As the fine *Poet* saies! FIT. Come, they all scorne vs,  
Doe you not see't? the *family* of scorne!

BRO. Doe not belieue him! gentle Master *Picklocke*, 285  
They vnderstood you not: the Gentlewomen,  
They thought you would ha' my *Lady* sojourne, with you,  
And you desire but now and then, a visit?

PIC. Yes, if she pleas'd, Sir, it would much aduance  
Vnto the *Office*, her continuall residence! 290  
(I speake but as a member) BRO. 'Tis enough.

I apprehend you. And it shall goe hard,  
But I'll so worke, as some body shall worke her!

PIC. 'pray you change with our Master, but a word  
about it.

P. Iv. Well, *Lickfinger*, see that our meat be ready, 295  
Thou hast *Newes* enough. LIC. Something of *Bethlem*  
*Gabor*,

And then I'm gone. THO. We heare he has deuised  
A Drumme, to fill all *Christendome* with the sound:

Bethlem Gabors *Drum*.

But that he cannot drawe his forces neere it,  
 To march yet, for the violence of the noife. 300  
 And therefore he is faine by a designe,  
 To carry 'hem in the ayre, and at some distance,  
 Till he be married, then they shall appeare.

LIC. Or neuer; well, God b'wi'you (stay, who's here?)  
 A little of the *Duke of Bauier*, and then— [45]

*The Duke of Bauier.*

CLA. H'has taken a gray habit, and is turn'd 306  
 The Churches *Millar*, grinds the catholique grift  
 With euery wind: and *Tilly* takes the toll.

Cvs. 4. Ha'you any *newes* o'the *Pageants* to fend downe?

4. *Cust. The Pageants.*

Into the feuerall *Counties*. All the countrey 310  
 Expected from the city most braue speeches,  
 Now, at the Coronation. LIC. It expected  
 More then it vnderstood: for, they stand mute,  
 Poore innocent dumb things; they are but wood.  
 As is the bench and blocks, they were wrought on, yet 315  
 If *May-day* come, and the *Sunne* shine, perhaps,  
 They'll sing like *Memmons* Statue, and be vocall.

Cvs. 5. Ha'you any *Forest-newes*?

5. *Cust. The new Parke in the Forrest of Fooles.*

THO. None very wild, Sir,  
 Some tame there is, out o' the *Forrest* of fooles,  
 A new *Parke* is a making there, to feuer 320  
*Cuckolds* of *Antler*, from the *Rascalls*. Such,  
 Whose wiues are dead, and haue since cast their heads,  
 Shall remaine *Cuckolds-pollard*. LIC. I'll ha' that *newes*.

Cvs. 1. And I. 2. And I. 3. And I. 4. And I. 5.  
 And I.

*Peny-boy would inuite the Master of the Office*

•CYM. Sir, I desire to be excus'd; and, *Madame*: 325  
 I cannot leaue my *Office*, the first day.

306 He has G 320 a making] making 1716, W 325 ex-  
 cus'd:] excused; [to *P. jun.*] G

My coulin *Fitton* here, shall wait vpon you.

And *Emiffary Picklocke*. P. Iv. And *Thom: Clericus?*

CYM. I cannot spare him yet, but he shall follow you,  
When they haue ordered the *Rolls*. Shut vp th' *Office*, 330  
When you ha' done, till two a clocke.

### ACT. III. SCENE. III.

SHVNFIELD. ALMANACK. MADRI-  
GAL. CLERKES.

BY your leaue, *Clerkes*,  
Where shall we dine to day? doe you know? the  
Ieerers.

ALM. Where's my fellow *Fitton*? THO. New gone  
forth.

SHV. Cannot your *Office* tell vs, what braue fellows  
Doe eat together to day, in towne, and where? 5

THO. Yes, there's a Gentleman, the braue heire, yong  
*Peny-boy*.

Dines in *Apollo*. MAD. Come, let's thither then,  
I ha' fupt in *Apollo*! ALM. With the *Muses*? MAD. No,  
But with two Gentlewomen, call'd the *Graces*.

ALM. They' were euer three in *Poetry*. MAD. This  
was truth, Sir. 10

THO. Sir, Master *Fitton's* there too! SHV. All the  
better! [46]

ALM. We may haue a ieere, perhaps. SHV. Yes, you'll  
drink, *Doctor*.

(If there be any good meat)\* as much good wine now,  
As would lay vp a *Dutch Ambaffador*.

331 o'clock G [Exeunt all but Thomas and Nath. G

ACT. III. SCENE. III.] Om. G Enter . . . and MADRIGAL.]

G CLERKES.] Om. G 2 the Ieerers.] G assigns to Nath.

3 Where is G 8 Muses?] Period †

THO. If he dine there, he's fure to haue good meat, 15  
 For, *Lickfinger* prouides the dinner. ALM. Who?  
 The glory o'the Kitchin? that holds *Cookery*,  
 A trade from *Adam*? quotes his *broths*, and *fallads*?  
 And sweares he's not dead yet, but translated  
 In some *immortall crust*, the *past* of *Almonds*? 20

MAD. The same. He holds no man can be a *Poet*,  
 That is not a good *Cooke*, to know the palats,  
 And feuerall *tastes* o'the time. He drawes all *Arts*  
 Out of the *Kitchin*, but the *Art* of *Poetry*,  
 which he concludes the same with *Cookery*. 25

SHV. Tut, he maintaines more *heresies* then that.  
 He'll draw the *Magisterium* from a minc'd-pye,  
 And preferre *Iellies*, to your *Iulips*, *Doctor*.

ALM. I was at an *Olla Podrida* of his making,  
 Was a braue piece of *cookery*! at a funerall! 30  
 But opening the pot-lid, he made vs laugh,  
 who'had wept all day! and sent vs such a tickling  
 Into our nostrills, as the funerall feast  
 Had bin a wedding-dinner. SHV. Gi' him allowance,  
 And that but moderate, he will make a *Syren* 35  
 Sing i'the Kettle, send in an *Arion*,  
 In a braue broth, and of a watry greene,  
 Iust the Sea-colour, mounted on the backe  
 Of a growne *Cunger*, but, in such a posture,  
 As all the world would take him for a *Dolphin*. 40

MAD. Hee's a rare fellow, without question! but  
 He holds some *Paradoxes*. ALM. I, and *Pseudodoxes*.  
 Mary, for most, he's *Orthodox* i'the *Kitchen*.

MAD. And knowes the *Clergies* taft! ALM. I, and the  
*Layties*!

SHV. You thinke not o'your time, we'll come too late, 45  
 If we go not presently. MAD. Away then. SHV. Sirs,  
 You must get o'this *newes*, to store your *Office*,  
*Who dines and sups i' the towne? where, and with whom?*

28 Jellies G      34 give G      35 a moderate W, G  
 43 Marry†      45 of G      we shall G      47 of G

'Twill be beneficiall: when you are stor'd;  
And as we like our fare, we shall reward you. 50

CLA. A hungry trade, 'twill be. THO. Much like *D. Humphries*,

But, now and then, as th'holesome prouerb saies,

'Twill *obsonare famem ambulando*.

CLA. Shut vp the *Office*: gentle brother *Thomas*.

THO. Brother, *Nathaniel*, I ha'the wine for you. 55

I hope to see vs, one day, *Emissaries*.

CLA. Why not? S'lid, I despaire not to be *Master*!

### ACT. III. SCENE. IV.

PENI-BOY. SE. BROKER. CYMBAL.

*He is started with Broker's comming back.*

**H**OW now? I thinke I was borne vnder *Hercules*  
*starre*! [47]

Nothing but trouble and tumult to oppresse me?

Why come you backe? where is your charge? BRO. I  
ha' brought

A Gentleman to speake with you? P. SE. To speake  
with me?

You know'tis death for me to speake with any man. 5

What is he? fet me a chaire. BRO. He's the *Master*

Of the great *Office*. P. SE. What? BRO. The *Staple of*  
*Newes*,

A mighty thing, they talke *Sixthousand* a yeere.

P. SE. Well bring your *sixe* in. Where ha'you left  
*Pecunia*?

BRO. Sir, in *Apollo*, they are scarce fet. P. SE. Bring  
*sixe*. 10

52 wholesome W wholesome G 53 It will G 57 'Slid †

[*Exeunt. G*

ACT. III. . . . CYMBAL.] SCENE II. *A Room in Pennyboy senior's House. Enter PENNYBOY sen. and BROKER, at different doors. G*

1 SN.] Om. G 10 *Exit BROKER, and returns with Cymbal. G*

BRO. Here is the Gentleman. P. SE. He must pardon me,

I cannot rise, a diseas'd man. CYM. By no meanes, Sir, Respect your health, and ease. P. SE. It is no pride in me! But paine, paine; what's your errand, Sir, to me?

Broker, returne to your charge, be *Argus-eyed*, 15  
*Hee sends Broker backe.*

Awake, to the affaire you haue in hand,  
Serue in *Apollo*, but take heed of *Bacchus*.

Goe on, Sir. CYM. I am come to speake with you.

P. SE. 'Tis paine for me to speake, a very death,  
But I will heare you! CYM. Sir, you haue a *Lady*, 20  
That fojournes with you. P. SE. Ha? I am fomewhat short

*He pretends infirmity.*

In my sence too— CYM. *Pecunia*. P. SE. O' that fide,  
Very imperfect, on— CYM. Whom I would draw  
Oftnr to a poore *Office*, I am *Master* of—

P. SE. My hearing is very dead, you must speake  
quicker. 25

CYM. Or, if it please you, Sir, to let her fojourne  
In part with me; I haue a *moyety*

We will diuide, halfe of the profits. P. SE. Ha?

I heare you better now, how come they in?

Is it a certain *businesse*, or a casuall? 30

For I am loth to seeke out doubtfull courses,

Runne any hazardous paths, I loue streight waies,

A iust, and vpright man! now all trade totters.

The trade of money, is fall'n, two i'the *hundred*.

That was a certaine trade, while th' age was thrifty, 35

And men good husbands, look'd vnto their stockes,

Had their mindes bounded; now the publike Riot

Prostitutes all, scatters away in coaches,

In foot-mens coates, and waiting womens gownes,

12 sir; G 15 SN.] Om. G [Exit Broker. G 21 SN.]  
Om. G 22 O'] G 23 imperfect; W, G 27 moiety, W  
34 hundred, 1716, W hundred; G 36 vnto] into W

They must haue veluet hanches (with a pox) 40  
 Now taken vp, and yet not pay the vse; [48]  
 Bate of the vse? I am mad with this times manners.

*Hee talks vehemently and aloud.*

CYM. You said e'en now, it was death for you to speake.

P. SE. I, but an anger, a iust anger, (as this is)  
 Puts life in man. Who can endure to see 45  
 The fury of mens gullets, and their groines?  
 What fires, what cookes, what kitckins might be spar'd?

*Is mou'd more and more.*

What Stewes, Ponds, Parks, Coupes, Garners, Magazines?  
 What veluets, tiffues, scarfes, embroyderies?  
 And laces they might lacke? They couet things— 50  
 Superfluous still; when it were much more honour  
 They could want necessary! What need hath Nature  
 Of filuer dishes? or gold chamber-pots?  
 Of perfum'd napkins? or a numerous family,  
 To see her eate? Poore, and wife she, requires 55  
 Meate only; Hunger is not ambitious:  
 Say, that you were the *Emperour* of pleasures,  
 The great *Dictator* of fashions, for all *Europe*,  
 And had the pompe of all the *Courts*, and *Kingdomes*,  
 Laid forth vnto the shew? to make your selfe 60  
 Gaz'd, and admir'd at? You must goe to bed,  
 And take your naturall rest: then, all this vanisheth.  
 Your brauery was but showen; 'twas not posselt:  
 While it did boast it selfe, it was then perishing.

CYM. This man has healthfull lungs. P. SE. All that  
 excesse  
 Appear'd as little yours, as the *Spectators*. 66  
 It scarce fills vp the expectation  
 Of a few houres, that entertaines mens liues.

CYM. He has the *monopoly* of sole-speaking.

40 haunches, with a pox! G 42 SN.] [*vehemently and loud.* G  
 45 [*starts from his chair.* G 47 *Is mou'd . . .*] Om. G  
 48 coops W, G 55 wise, W, G 63 shown †  
 65 lungs. [*Aside.* G 66 Spectator's; G 69 [*Aside.* G



Why, good Sir? you talke all.

*He is angry.*

P. SE. Why should I not? 70

Is it not vnder mine owne roofe? my feeling?

CYM. But I came hete to talk with you. P. SE. Why,  
an'I will not

Talke with you, Sir? you are answer'd, who fent for you?

CYM. Nobody fent for me— P. SE. But you came,  
why then

Goe, as you came; heres no man holds you, There, 75

*Bids him get out of his house.*

There lies your way, you see the doore. CYM. This's  
strange!

P. SE. 'Tis my ciuility, when I doe not rellish  
The party, or his businesse. Pray you be gone, Sir.

I'll ha' no venter in your *Ship*, the *Office*

Your *Barke* of *Six*, if 'twere *sixteen*, good, Sir, 80

CYM. You are a rogue.

*Cymbal railes at him.*

P. SE. I thinke I am Sir, truly.

CYM. A Rascall, and a *money-bawd*. P. SE. My fur-  
names:

CYM. A wretched Rascall! P. S. You will ouerflow—

*He ieeres him.*

And spill all. CYM. Caterpillar, moath,

Horfe-leach, and dung-worme— P. SE. Still you lose your  
labor. 85

I am a broken veffel, all runnes out:

A shrunke old *Dryfat*. Fare you well, good *Sixe*.

70 SN.] [*angrily.*] G 72 hete] here† 73 answer'd;†

75 here's† 76 (SN.) *Bids* . . .] Om. G This is G

79 venture 1716, W, G Shop W, G 81 SN.] Om. G

82, Sir-names 1692, 1716, W 84 SN.] Om. G 87 [*Exeunt.* G

The third Intermeane after the third *Act*.

CENSURE. *A notable tough Rascall! this old Peny-boy! [49]  
right City-bred!*

MIRTH. *In Siluer-streete, the Region of money, a good  
feat for a Vfurur.*

TATLE. *He has rich ingredients in him, I warrant you, 5  
if they were extractēd, a true receit to make an Alderman,  
an' he were well wrought vpon, according to Art.*

EXP. *I would faine see an Alderman in chimia! that is a  
treatise of Aldermanity truely written.*

CEN. *To shew how much it differs from Vrbanity. 10*

MIRTH. *I, or humanity. Either would appeare in this  
Peny-boy, an' hee were rightly disill'd. But how like you  
the newes? you are gone from that.*

CEN. *O, they are monstrous! scuruy! and stale! and too  
exotick! ill cook'd and ill disl'd! 15*

EXP. *They were as good, yet, as butter could make them!*

TAT. *In a word, they were beasfly buttered! he shall  
neuer come o'my bread more, nor my in mouth, if I can  
helpe it. I haue had better newes from the bake-house, by  
ten thousand parts, in a morning: or the conduicts in West- 20  
minster! all the newes of Tuttle-street, and both the Alm'ries!  
the two Sanctuaries 'long, and round Wool-ftaple! with  
Kings-street, and Chanon-row to boot!*

MIRTH. *I, my Gossip Tatle knew what fine slips grew  
in Gardiners-lanc; who kist the Butchers wife with the 25  
Cowes-breath; what matches were made in the bowling-  
Alley, and what bettes wonne and lost; how much griefe  
went to the Mill and what besides: who coniu'r'd in Tuttle-  
fields, and how many? when they neuer came there. And*

4 a] an†      18 on G      in my†      19 had] Om.†  
20 Westminster: G      22 long†      23 Canon G      27 bets  
were won W, G      29 many, 1716, W, G

*which Boy rode vpon Doctor Lambe, in the likenesse of a 30  
roaring Lyon, that runne away with him in his teeth, and  
ha's not deuour'd him yet.*

TAT. *Why, I had it from my maid Ioane Heare-fay: and  
shee had it from a limbe o'the schoole, shee saies, a little  
limbe of nine yeere old; who told her, the Master left out 35  
his coniuring booke one day, and hee found it, and so the  
Fable came about. But whether it were true,\*or no, we  
Gofships are bound to beleue it, an't be once out, and a  
foot: how should wee entertaine the time else, or finde our  
selues in\* fashionable discourse, for all companies, if we do 40  
not credit all, and make more of it, in the reporting?*

CEN. *For my part, I beleue it: and there were no wiser  
then I, I would have ne'er a cunning Schoole-Master in  
England. I meane a Cunning-Man, a Schoole-Master; that  
is a Coniurour, or a Poet, or that had any acquaintance with 45  
a Poet. They make all their schollers Play-boyes! Is't  
not a fine sight, to see all our children made Enterluders?  
Doe wee pay our money for this? wee send them to learne  
their Grammar, and their Terence, and they learne their [50]  
play-books? well, they talke, we shall haue no more Parlia-  
ments (God blesse vs) but an'wee haue, I hope, Zeale-of-  
the-land Buzy, and my Gofship, Rabby Trouble-truth will  
start vp, and see we shall haue painfull good Ministers to  
keepe Schoole, and Catechise our youth, and not teach 'hem  
to speake Playes, and Aēt Fables of false newes, in this 55  
manner, to the super-uexation of Towne and Countrey, with  
a wanion.*

34 o'] G  
an G  
us! G

38, 39 a-foot 1716, W, G  
44 cunning man W, G  
52 Rabbi G

42 an' 1716, W  
50 Parliaments, God bless

## ACT. III. SCENE. I.

PENY-BOY. IV. FITTON. SHVNFIELD.

ALMANACK. MADRIGAL. CAN-

TER. PICKLOCKE.

Come, Gentlemen, let's breath from *healths* a while.  
 This *Lickfinger* has made vs a good dinner,  
 For our *Pecunia*: what shal's doe with our felues,  
 While the women water? and the *Fidlers* eat?

FIT. Let's ieere a little. P. Iv. Ieere? what's that?

SHV. Expect, S<sup>r</sup>.

ALM. We first begin with our felues, & then at you,

SHV. A game we vse. MAD. We ieere all kind of  
 persons 7

We meete withall, of any rancke or quality,

And if we cannot ieere them, we ieere our felues.

P. CA. A pretty sweete society! and a gratefnll! 10

PIC. 'Pray let's see some. SHV. Haue at you, then  
*Lawyer*.

They say, there was one of your coate in *Bet'lem*, lately,

ALM. I wonder all his *Clients* were not there.

MAD. They were the madder fort. PIC. Except, Sir,  
 one

Like you, and he made verses. FIT. *Madrigall*, 15

A ieere. MAD. I know. SHV. But what did you doe,  
*Lawyer*?

When you made loue to Mistrisse *Band*, at dinner.

MAD. Why? of an Aduocate, he grew the *Clyent*.

SCENE. I.] SCENE II. 1692 SCENE I. *The Devil Tavern. The  
 Apollo. G G makes but one scene of Act IV. CANTER. PICK-  
 LOCKE.] PENNYBOY Canter, and PICKLOCK, discovered at table. G  
 I breathe 1716, W, G*

P. Iv. Well play'd, my *Poet*. MAD. And shew'd the  
*Law of nature*

Was there about the *Common-Law*. SHV. Quit, quit, 20

P. Iv. Call you this ieering? I can play at this, [51]  
'Tis like a *Ball at Tennis*. FIT. Very like,

But we were not well in. ALM. 'Tis indeed, Sir.

When we doe speake at volley, all the ill

We can one of another. SHV. As this morning, 25

(I would you had heard vs) of the Rogue your *Vncle*.

ALM. That *Mony-barvd*. MAD. We call'd him a *Coat-card*

O'the last order. P. Iv. What's that? a *Knaue*?

MAD. Some readings haue it so, my *manuscript*  
Doth speake it, *Varlet*. P. CA. And your selfe a *Foole* 30

O'the first ranke, and one shall haue the leading

O'the right-hand file, vnder this braue Commander.

P. Iv. What faist thou, *Canter*? P. CA. Sir, I say  
this is

A very wholefome exercife, and comely.

Like Lepers, shewing one another their scabs. 35

Or flies feeding on vlcers. P. Iv. What *Newes* Gentlemen?

Ha' you any newes for after dinner? me thinks

We should not spend our time vnprofitably.

P. CA. They neuer lic, Sir, betweene meales, 'gainst  
supper

You may haue a *Bale* or two brought in. FIT. This

*Canter*, 40

Is an old enuious *Knaue*! ALM. A very *Rascall*!

FIT. I ha' mark'd him all this meale, he has done nothing  
But mocke, with scuruy faces, all wec said.

ALM. A supercilious Rogue! he lookes as if  
He were the *Patrico*— MAD. Or *Arch-priest* o'*Canter*s, 45

SHV. Hee's some *primate metropolitan* *Rascall*,  
Our shot-clog makes so much of him. ALM. The *Law*,

And he does gouerne him. P. Iv. What say you, Gentle-  
men?

FIT. We say, we wonder not, your man o' Law,  
Should be so gracious wi' you; but how it comes, 50  
This Rogue, this *Canter*! P. Iv. O, good words. FIT.

A fellow

That speakes no language— ALM. But what gingling  
*Gipsies*,

And *Pedlers* trade in— FIT. And no honest *Christian*  
Can vnderstand— P. CA. Why? by that argument,  
You all are *Canterers*, you, and you, and you, 55  
*He speakes to all the leerers.*

All the whole world are *Canterers*, I will proue it  
In your *professions*. P. Iv. I would faine heare this,  
But stay, my *Princessse* comes, prouide the while,  
I'll call for't anone. How fares your *Grace*?

# ACT. III. SCENE. II. [52]

LICKFINGER. PECVNIA. STATVTE.

BAND. VVAXE. • } to them.

I hope the fare was good. PEC. Yes, *Lickfinger*,  
And we shall thanke you for't and reward you.

MAD. Nay, I'll not lose my argument, *Lickfinger*;  
*Lickfinger is challeng'd by Madrigal of an argument.*

Before these Gentlemen, I affirme,  
The perfect, and true straine of poetry, 5  
Is rather to be giuen the quicke *Celler*,  
Then the fat *Kitchin*. LIC. *Heretique*, I see  
Thou art for the vaine *Oracle* of the *Bottle*.

50 with G      55 are all 1716, W, G      SN.] Om. G  
58 comes; G      59 anon †      Enter LICKFINGER, . . . and MORT-  
GAGE. G

To them, *Lickfinger*, . . . 1716. To them *Lickfinger*, . . . W  
2 for it G      3 SN.] Om. G      au] an †      4 Gentlemen] gentle-  
women G      [P. jun. takes Pecunia aside, and courts her. G

The hoghead, *Trismegistus*, is thy *Pegasus*.  
 Thence flowes thy *Muses* spring, from that hard hoofe: 10  
 Seduced *Poet*, I doe say to thee,  
 A Boyler, Range, and Dreffer were the *Fountaines*,  
 Of all the knowledge in the *uniuerse*.  
 And they're the *Kitchens*, where the *Master-Cooke*—  
 (Thou dost not know the man, nor canst thou know him, 15  
 Till thou hast seru'd some yeeres in that deepe schoole,  
 That's both the *Nurse* and *Mother* of the *Arts*,  
 And hear'st him read, interpret, and demonstrate!)  
 A *Master-Cooke*! Why, he's the *man* o' men,  
 For a *Professer*! he designs, he drawes, 20  
 He paints, he carues, he builds, he fortifies,  
 Makes *Citadels* of curious fowle and fish,  
 Some he *dri-dishes*, some *motes* round with *broths*.  
 Mounts *marrowbones*, cuts *fifty angled custards*,  
 Reares *bulwark* pies, and for his *outerworkes* 25  
 He raiseth *Ramparts* of immortall *crust*;  
 And teacheth all the *Tacticks*, at one dinner:  
 What *Rankes*, what *Files*, to put his dishes in;  
 The whole *Art Military*. Then he knowes,  
 The influence of the *Starres* vpon his meats, 30  
 And all their seasons, tempers, qualities,  
 And so to fit his relishes, and fauces,  
 He has *Nature* in a pot, 'boue all the *Chymists*,  
 Or airy brethren of the *Rosie-crosse*.  
 He is an *Architeet*, an *Inginer*, 35  
 A *Souldiour*, a *Physician*, a *Philosopher*,  
 A generall *Mathematician*. MAD. It is granted.  
 LIC. And that you may not doubt him, for a *Poet*—[53]  
 ALM. This *fury* shewes, if there were nothing else!  
 And 'tis diuine! I shall for euer hereafter, 40  
 Admire the wisedome of a *Cooke*!

Peny-boy is courting his Princeesse all the while.

BAN. And we, Sir!

14 they're 1716, W, G      24 fifty-angled G      25 outer  
 works †      32 sauces W, G      35 Engineer 1692, 1716 Engi-  
 neer W      Enginer G      39 else G      41 SN.] Om. G

P. Iv. O, how my *Princeffe* drawes me, with her lookes,  
 And hailes me in, as eddies draw in boats,  
 Or strong *Charybdis* ships, that faile too neere  
 The shelues of *Loue*! The tydes of your two eyes! 45  
 Wind of your breath, are such as fuche in all,  
 That doe approach you! PEC. Who hath chang'd my  
 seruant?

P. Iv. Your selfe, who drinke my blood vp with your  
 beames;  
 As doth the *Sunne*, the *Sea*! *Pecunia* shines  
 More in the world then he: and makes it *Spring* 50  
 Wheree'r she fauours! 'please her but to shew  
 Her melting wrests, or bare her yuorie hands,  
 She catches still! her smiles they are *Loue's* fetters!  
 Her breasts his apples! her teats Strawberries!  
 Where *Cupid* (were he present now) would cry 55  
 Fare well my mothers milke, here's sweeter *Nectar*!  
 Helpe me to praise *Pecunia*, Gentlemen:  
 She's your *Princeffe*, lend your wits, FIT. A Lady,  
 The *Graces* taught to moue! ALM. The *Houres* did nurse!  
*They all beginne the encomium of Pecunia.*

FIT. Whose lips are the instructions of all *Louers*! 60  
 ALM. Her eyes their lights, and riuals to the *Starres*!  
 FIT. A voyce, as if that *Harmony* still spake!  
 ALM. And polish'd skinne, whiter then *Venus* foote!  
 FIT. Young *Hebes* necke, or *Iunoe's* armes! ALM. A  
 haire,  
 Large as the *Mornings*, and her breath as sweete, 65  
 As meddowes after raine, and but new mowne!  
 FIT. *Læda* might yeeld vnto her, for a face!  
 ALM. *Hermione* for breasts! FIT. *Flora*, for cheekes!  
 ALM. And *Helen* for a mouth! P. Iv. Kisse, kisse  
 'hem, *Princeffe*.

*She kisseth them.*

45 eyes, G                      52 wrists †                      56 Farewell 1716, G    Fare-  
 wel W                      59 SN.] Om. G                      69 'em G                      (SN.) *She kisseth*]  
 [*Pecunia kisses G*



FIT. The pearle doth striue in whiteneffe, with her  
necke, 70

ALM. But loseth by it: here the *Snow* thawes *Snow*;  
One frost resolues another! FIT. O, she has  
A front too slippery to be look't vpon!

ALM. And glances that beguile the seers eyes!

P. Iv. Kisse, kisse againe, what saies my *man o'warre*? 75  
Againe.

SHV. I say, she's more, then *Fame* can promise of her.  
A *Theame*, that's ouercome with her owne matter!  
Praise is strucke blind, and deafe, and dumbe with her!  
Shee doth astonish *Commendation*!

P. Iv. Well pumpt i'faith old *Sailor*: kisse him too: 80  
*She kiffeth* Captaine Shunfield.

Though he be a slugge. What saies my *Poet-fucker*!  
He's chewing his *Mufes* cudde, I doe see by him.

MAD. I haue almost done, I want but e'ne to finish.

FIT. That's the 'ill luck of all his workes still. P. Iv.  
What?

FIT. To beginne many works, but finish none; [54] 85

P. Iv. How does he do his *Mistresse* work? FIT.  
Imperfect.

ALM. I cannot think he finisheth that. P. Iv. Let's  
heare.

MAD. It is a *Madrigall*, I affect that kind  
Of *Poem*, much. P. Iv. And thence you ha' the name.

FIT. It is his *Rofe*. He can make nothing else 90

MAD. I made it to the *tune* the *Fidlers* play'd,  
That we all lik'd so well. P. Iv. Good, read it, read it.

MAD. The *Sunne* is father of all mettalls, you know,  
Siluer, and gold. P. Iv. I, leaue your *Prologues*, say!

74 seer's † 75 againe,] again; 1692, 1716, W again. G  
(SN.) Againe.] [*Pecunia kisses Alm. and Fit.* G 80 SN.] [*She*  
*kisses him.*] G 84 ill 1716, W, G

## SONG.

MADRIGAL. *As bright as is the Sunne her Sire,* 95  
*Or Earth her mother, in her best atyre,*

*Or Mint, the Mid-wife, with her fire,*  
*Comes forth her Grace!* } P. Iv. That *Mint* the  
*The splendour of the wealthiest Mines!* } Midwife does well.

*The stamp, and strength of all imperiall lines,* 100  
*Both maiesty and beauty shines,* FIT. } That's fairely  
*In her sweet face!* } said of *Money*.

*Looke how a Torch, of Taper light,*  
*Or of that Torches flame, a Beacon bright;* [P. Iv. Good!  
 MAD. Now there, I want a line to finish, Sir. 105

P. Iv. *Or of that Beacons fire, Moone-light:*

MAD. *So takes she place!* [FIT. 'Tis good.

And then I 'haue a Saraband—

*She makes good cheare, she keepes full boards,*  
*She holds a Faire of Knights, and Lords,* 110

*A Mercat of all Offices,*

*And Shops of honour, more or lesse.*

*According to Pecunia's Grace,*

*The Bride hath beauty, blood, and place,*

*The Bridegrome vertue, valour, wit,* 115

*And wisedome, as he stands for it.*

PIC. Call in the Fidlers. *Nicke, the boy shal sing it,*  
*Sweet Princeffe, kisse him, kisse 'hem all, deare Madame,*  
 And at the close, vouchsafe to call them *Cousins*.

*He vrgeth her to kisse them all.*

PEC. Sweet Cousin *Madrigall*, and Cousin *Fitton*, 120  
 My Cousin *Shunfield*, and my learned *Cousin*.

P. CA. *Al-manach*, though they call him *Almanack*.

P. Iv. Why, here's the *Prodigall* prostitutes his *Mistresse!*

SONG] Om. G 98, 99 (P. jun. . . . well.) W 101, 102  
 (Fit. . . . money.) W 104 (P. jun. Good!) W 107 (Fit.

'Tis good.) W G omits all the brackets and the brace.

112 Honours 1716 honours W, G 117 PIC.] P. jun. 1716, W, G

Enter the Fiddlers and Nicholas G 119 SN.] [Pec. kisses them. G

122 P. Ca.] Pick. G 123 P. Iv.] PIC. 1716, W P. Can. G

[Aside. G

P. Iv. And *Picklocke*, he must be a kinfman too.  
 My *man o' Law* will teach vs all to winne, 125  
 And keepe our own. Old *Founder*. P. CA. Nothing, I  
 Sir?

I am a wretch, a begger. She the *fortunate*.  
 Can want no kindred, wee, the *poore* know none. [55]

FIT. Nor none shall know, by my consent. ALM. Nor  
 mine,

P. Iv. Sing, boy, stand here.

*The boy sings the song.*

P. CA. Look, look, how all their eyes 130  
 Dance i'their heads (obserue) scatter'd with lust!  
 At sight o' their braue *Idoll*! how they are tickl'd,  
 With a light ayre! the bawdy *Saraband*!  
 They are a kinde of dancing engines all!  
 And fet, by nature, thus, to runne alone 135  
 To euery found! All things within, without them,  
 Moue, but their braine, and that stands still! mere monsters  
 Here, in a chamber, of most subtile feet!  
 And make their legs in tune, passing the streetes!  
 These are the gallant spirits o'the age! 140  
 The miracles o'the time! that can cry vp  
 And downe mens wits! and set what rate on things  
 Their half-brain'd fancies please! Now pox vpon'hem,  
 See how solicitously he learns the liggie,  
 As if it were a mystery of his faith! 145

SHV. A dainty ditty! FIT. O, hee's a dainty *Poet*!  
 When he sets to't. P. Iv. And a dainty *Scholler*!

*They are all stricke with admiration.*

ALM. No, no great *scholler*, he writes like a *Gentleman*.

SHV. Pox o'your *Scholler*. P. CA. Pox o'your dis-  
 tinction!

126 founder! G I, sir? W I, Sir. G 130 SN.] Nich.  
 [sings.] *As bright, &c.* [Music. G 135 set by nature, thus †  
 136 without † 137 monsters. 1716 monsters, W, G  
 138 here W, G 145 [Aside. G 147 to it G SN.] Om. G  
 149 o' . . . o'] G 149-154 [Aside. G

As if a *Scholler* were no *Gentleman*. 150

With these, to write like a *Gentleman*, will in time

Become, all one, as to write like an *Affe*,

These *Gentlemen*? these *Rascalls*! I am sicke

Of indignation at 'hem. P. Iv. How doe you lik't, Sir?

FIT. 'Tis excellent! ALM. 'Twas excellently fung! 155

FIT. A dainty *Ayre*! P. Iv. What faies my *Lick-finger*?

LIC. I am telling *Mistresse Band*, and *Mistresse Statute*,  
What a braue *Gentleman* you are, and *Waxe*, here!

How much 'twere better, that my *Ladies Grace*,

Would here take vp Sir, and keepe house with you. 160

P. Iv. What say they? STA. We could consent, S<sup>r</sup>,  
willingly.

BAND. I, if we knew her *Grace* had the least liking.

WAX. We must obey her *Graces* will, and pleasure.

P. Iv. I thanke you, *Gentlewomen*, ply 'hem, *Lickfinger*.  
Giue *mother Mortgage*, there— LIC. Her doze of  
Sacke. 165

I haue it for her, and her distance of *Hum*.

PEC. Indeede therein, I must confesse, deare *Cousin*,

I am a most vnfortunate *Princeesse*. ALM. And

You still will be so, when your *Grace* may helpe it.

*The Gallants are all about Pecunia.*

MAD. Who'd lie in a roome, with a close-stool, and gar-  
lick? 170

And kennell with his dogges? that had a *Prince*

Like this young *Peny-boy*, to foiourne with?

SHV. He'll let you ha' your liberty— ALM. Goe forth,  
Whither you please, and to what company—

MAD. Scatter your selfe amongst vs— P. Iv. Hope  
of *Pernassus*! 175

Thy *Iuy* shall not wither, nor thy *Bayes*, [56]

Thou shalt be had into her *Graces* Cellar,

And there know Sacke, and Claret, all *December*,

164 Gentlewoman 1692, 1716 165 dose † 169 (SN.) are]  
gather G 170 who'd 1716, W, G

Thy veine is rich, and we must cherish it.  
*Poets* and Bees swarme now adaies, but yet 180  
 There are not those good Tauernes, for the one fort,  
 As there are Flowrie fields to feed the other.  
 Though Bees be pleas'd with dew, aske little *Waxe*  
 That brings the honey to her *Ladyes* hiue:  
 The *Poet* must haue wine. And he shall haue it. 185

### ACT. III. SCENE. IIJ.

PENI-BOY. SE. PENY-BOY. IV.

LICKFINGER. &C.

**B***roker?* what *Broker?* P. IV. Who's that? my Vncle!  
 P. SE. I am abus'd, where is my Knaue? my *Broker?*

LIC. Your *Broker* is laid out vpon a bench, yonder,  
 Sacke hath feaz'd on him, in the shape of sleepe.

PIC. Hee hath beene dead to vs almost this houre. 5

P. SE. This houre? P. CA. Why figh you Sr? 'cause  
 he's at rest?

P. SE. It breeds my vnrest. LIC. Will you take a cup  
 And try if you can sleepe? P. SE. No, cogging *Iacke*,  
 Thou and thy cups too, perish.

*He strikes the Sacke out of his hand.*

SHV. O, the Sacke!

MAD. The facke, the facke! P. CA. A *Madrigall* on  
 Sacke! 10

PIC. Or rather an *Elegy*, for the Sacke is gone.

PEC. VVhy doe you this, Sir? spill the wine, and raue?  
 For *Brokers* sleeping? P. SE. VVhat through sleepe, and  
 Sacke,

My trust is wrong'd: but I am still awake,

180 now-a-days 1716, W now a days G

ACT. III. . . &C.] Om. G *Enter PENNYBOY sen. hastily.* G  
 9 (SN.) *He*] Om. G (SN.) *Sacke*] cup G 12 rave, G

To waite vpon your *Grace*, please you to quit 15  
This strange lewd company, they are not for you.

*Hee would haue Pecunia home. But shee refuseth.  
And her Traine.*

PEC. No *Guardian*, I doe like them very well.

P. SE. Your *Graces* pleasure be obseru'd, but you  
*Statute*, and *Band*, and *Waxe*, will goe with me.

SAT. Truly we will not. BAN. VVe will stay, and wait  
here 20

Vpon her *Grace*, and this your *Noble Kinsman*.

P. SE. Noble? how noble! who hath made him noble?

P. IV. VVy, my most noble money hath, or shall,  
My *Princesse*, here. She that had you but kept,  
And treated kindly, would haue made you *noble*, 25  
And wife, too: nay, perhaps haue done that for you,  
An *Act* of *Parliament* could not, made you *honest*.  
The truth is, Vncle, that her *Grace dislikes* [57]  
Her entertainment: specially her lodging.

PEC. Nay, say her iailc. Neuer *unfortunate Prin-  
cesse*, 30

Was vs'd so by a Taylor. Aske my women,  
*Band*, you can tell, and *Statute*, how he has vs'd me,  
Kept me close prisoner, vnder twenty bolts—

STA. And forty padlocks— BAN. All malicious  
ingines

A wicked *Smith* could forge out of his yron: 35  
As locks, and keyes, shacles, and manacles,  
To torture a great *Lady*. STA. H'has abus'd  
Your *Graces* body. PEC. No, he would ha' done,  
That lay not in his power: he had the vse  
Of our bodies, *Band*, and *Waxe*, and sometimes *Statutes*: 40  
But once he would ha'fmother'd me in a chest,  
And strangl'd me in leather, but that you  
Came to my rescue, then, and gaue mee ayre.

STA. For which he cramb'd vs vp in a close boxe,

16 SN.] Om. G 19 me?† 20 STA. † 29 'specially W, G  
31 women: 1716, W, G 37 He has G

All three together, where we saw no *Sunne* 45  
In one *fixe moneths*. WAX. A cruell man he is!

BAN. H'has left my fellow *Waxe* out, i'the cold,

STA. Till she was stiffe, as any frost, and crumbl'd  
Away to dust, and almost lost her forme.

WAX. Much adoe to recouer me. P. SE. Women  
Ieerers! 50

Haue you learn'd too, the subtill facultie?

Come, I'll shew you the way home, if drinke,

Or, too full diet haue disguis'd you. BAN. Troth,

We haue not any mind, Sir, of returne—

STA. To be bound back to backe— BAN. And haue  
our legs 55

Turn'd in, or writh'd about— WAX. Or else display'd—

STA. Be lodg'd with dust and fleas, as we were wont—

BAN. And dyeted with dogs dung. P. SE. Why? you  
whôres,

My bawds, my instruments, what should I call you,

Man may thinke base inough for you? P. IV. Heare you,  
vncl. 60

I must not heare this of my *Princesse* seruants,

And in *Apollo*, in *Pecunia's* roome,

Goe, get you downe the staires: Home, to your Kennell,  
As swiftly as you can. Consult your dogges,

The *Lares* of your family; or belecue it, 65

The fury of a foote-man, and a drawer

Hangs ouer you. SHV. Cudgell, and pot doe threaten

A kinde of vengeance. MAD. Barbers are at hand.

ALM. Washing and shauing will ensue. FR. The  
Pumpe

*They all threaten,*

Is not farre off; If't were, the sink is neere: 70

Or a good Iordan. MAD. You haue now no *money*,

SHV. But are a Rascall. P. SE. I am cheated, robb'd

leer'd by confederacy. FIT. No, you are kick'd

*And spurne him.*

And vsed kindly, as you should be. SHV. Spurn'd,  
From all commerce of men, who are a curre. [58]

*Kicks him, out.*

ALM. A stinking dogge, in a dublet, with foule linnen. 76

MAD. A' inarling Rascall, hence. SHV. Out. P. SE.

Wel, remember,

*Hee exclames.*

I am coozen'd by my Cousin and his whore!

Bane o'these meetings in *Apollo*! LIC. Goe, Sir,

You will be toft like *Block*, in a blanket else. 80

*One of his Dogges.*

P. Iv. Downe with him, *Lickfinger*. P. SE. Saucy

*Iacke* away,

*Pecunia* is a whore. P. Iv. Play him downe, *Fidlers*,

And drown his noife. Who's this! FIT. O, Master *Pyed-mantle*!

## ACT. IIIJ. SCENE. IV.

PYED-MANTLE. *(to them.*

BY your leaue, Gentlemen.

*Pyed-mantle brings the Lady Pecunia her pedigree.*

FIT. Her Graces Herald,

ALM. No Herald yet, a *Heraldet*. P. Iv. What's that?

P. CA. A *Canter*. P. Iv. O, thou said'st thou'dst sproue  
vs all so!

P. CA. Sir, here is one will, proue himselfe so, streight,  
So shall the rest, in time. PEC. My *Pedigree*? 5  
I tell you, friend, he must be a good *Scholler*,

75 SN.] [*They kick him.* G 77 SN.] Om. G 79 o'] G  
80 SN.] Om. G 83 [*Exeunt P. sen. and Lickfinger.*] G

ACT. IV. SCENE. IV.] Om. G [*To them*] *Pyedmantle*. 1716, W  
*Enter PYEDMANTLE with PECUNIA's pedigree.* G 1 SN.] Om. G



Can my *discent*. I am of *Princely* race,  
 And as good blood, as any is i'the mines,  
 Runnes through my veines. I am, euery *limb*, a *Princeffe*!  
*Dutcheffe* o' *mynes*, was my great Grandmother. 10  
 And by the Fathers side, I come from *Sol*.

My Grand-father was *Duke* of *Or*, and match'd  
 In the blood-royall of *Ophyr*. PYE. Here's his *Coat*.

PEC. I know it, if I heare the *Blazon*. PYE. 'He beares  
 In a field *Azure*, a *Sunne* proper, *beamy*, 15  
*Twelue* of the *secvnd*. P. CA. How farr's this from  
*canting*?

P. Iv. Her *Grace* doth vnderstand ti. P. CA. She can  
*cant*, S<sup>r</sup>.

PEC. What be thefe? *Befants*? PYE. Yes, an't please  
 your *Grace*.

PEC. That is our *Coat* too, as we come from *Or*.  
 What *line's* this? PYE. The rich *mynes* of *Potosi*. 20  
 The *Spanish mynes* i'the *West-Indies*. PEC. This?

PYE. The *mynes* o' *Hungary*, this of *Barbary*.

PEC. But this, this little branch. PEC. The *Welsh-*  
*myne* that.

PEC. I ha' *Welsh-blood* in me too, blaze, Sir, that *Coat*.

PYE. She beares (an't please you) *Argent*, three *leekes*  
*vert* 25

In *Canton Or*, and *tassel'd* of the first.

P. CA. Is not this *canting*? doe you vnderstand him?

P. Iv. Not I, but it sounds well, and the whole thing  
 Is rarely painted, I will haue fuch a scrowle,  
 What ere it cost me. PEC. VVell, at better leafure, [59]  
 We'll take a view of it, and fo reward you. 31

P. Iv. Kiffe him, sweet *Princeffe*, and stile him a *Cousin*.

PEC. I will, if you will haue it. *Cousin Pyed-mantle*.

*She kiffeth.*

P. Iv. I loue all men of vertue, from my *Princeffe*,

Vnto my *begger*, here, old *Canter*, on,                      35  
On to thy prooffe, whom proue you the next *Canter*?

P. CA. The *Doctōr*, here, I will proceed with the *learned*.  
VVhen he discourfeth of *diffection*,  
Or any point of *Anatomy*: that hee tells you,  
Of *Vena caua*, and of *vena porta*,                      40  
The *Meferaicks*, and the *Mefenterium*.

VVhat does hee elfe but *cant*? Or if he runne  
To his Iudiciall *Astrologie*,  
And trowle the *Trine*, the *Quartile* and the *Sextile*,  
*Platicke affect*, and *Partile*, with his *Hyleg*                      45  
Or *Alchochoden*, *Cufpes*, and *Horrofcopie*.

Does not he *cant*? VVho here does vnderftand him?

ALM. This is no *Canter*, tho! P. CA. Or when my  
*Mufter-Maſter*

Talkes of his *Taēticks*, and his *Rankes*, and *Files*;  
His *Bringers* vp, his *Leaders* on, and cries,                      50  
*Faces about to the right hand*, the *left*,  
Now, as you were: then tells you of *Redoubts*,  
Of *Cats*, and *Cortines*. Doth not he *cant*? P. Iv. Yes,  
'faith.

P. CA. My Eg-chind *Laureat*, here, when he comes forth  
With *Dimeters*, and *Trimeters*, *Tetrameters*,                      55  
*Pentameters*, *Hexameters*, *Cataleēticks*,  
His *Hyper*, and his *Brachy-Cataleēticks*,  
His *Pyrrhicks*, *Epitrites*, and *Choriambicks*.

What is all this, but *canting*? MAD. A rare fellow!

SHV. Some begging *Scholler*! FIT. A decay'd *Doctōr*  
at least!

P. Iv. Nay, I doe cheriſh vertue, though in rags.                      61

P. CA. And you, *Mas Courtier*. P. Iv. Now he treats  
of you,

Stand forth to him, faire. P. CA. With all your *fly-blowne*  
*proiects*,

And lookes out of the *politicks*, your *ſhut-faces*,

And referu'd *Questions*, and *Answers* that you game  
with, As 65

Is't a *Cleare businesse*? will it *mannage well*?

*My name* must not be vi'd else. Here, 'twill *dash*.

Your *businesse* has *receiu'd a taint*, giue off,

I may not *prostitute my felfe*. Tut, tut,

*That little dust* I can blow off, at pleasure. 70

*Here's no fuch mountaine*, yet, *i'the whole worke*!

*But a light purse* may leuell. I will *tyde*

*This affayre* for you; giue it *freight*, and *passage*,

And *fuch mynt-phrase*, as 'tis the worst of *canting*,

By how much it affects the *senfe*, it has not. 75

FIT. This is some other then he seemes! P. Iv. How  
like you him?

FIT. This cannot be a *Canter*! P. Iv. But he is, Sir,  
And shall be still, and so shall you be too: [60]

We'll all be *Canter*s. Now, I thinke of it,

A noble *Whimsie's* come into my braine! 80

I'll build a *Colledge*, I, and my *Pecunia*,

And call it *Canter*s *Colledge*, sounds it well?

*Canter*s-*Colledge*, begun to be erected.

ALM. Excellent! P. Iv. And here stands my *Father*  
*Rector*,

And you *Professors*, you shall all *professe*

Something, and liue there, with her *Grace* and me, 85

Your *Founders*; I'll endow't with lands, and meanes,

And *Lickfinger* shall be my *Master-Cooke*.

What? is he gone? P. CA. And a *Professor*. P. Iv.

Yes.

P. CA. And read *Apicius de re culinaria*

To your braue *Doxie*, and you! P. Iv. You, *Cousin*  
*Fitton*, 90

Shall (as a *Courtier*) read the *politicks*;

*Doctor Al-manack*, hee shall read *Astrology*,

*Shunfield* shall read the *Military Arts*.

P. CA. As caruing, and affaulting the cold custard.

R. IV. And *Horace*, here, the *Art of Poetry*. 95  
That's Madrigall.

His *Lyricks*, and his *Madrigalls*, fine Songs,  
Which we will haue at dinner, sleept in claret,  
And against supper, fowc't in sacke. MAD. In troth  
A diuine *Whimfey*! SHV. And a worthy worke,  
Fit for a *Chronicle*! P. IV. Is't not? SHV. To all  
ages. 100

P. IV. And *Pyed-mantle*, shall giue vs all our *Armes*,  
But *Picklocke*, what wouldst thou be? Thou canst cant too.

PRC. In all the languages in *Westminster-Hall*,  
*Pleas*, *Bench*, or *Chancery*. *Fee-Farme*, *Fee-Tayle*,  
*Tennant in dower*, *At will*, For *Terme of life*, 105  
By *Copy of Court Roll*, *Knights seruice*, *Homage*,  
*Fealty*, *Efcuage*, *Soccage*, or *Frank almoigne*,  
*Grand Sergeanty*, or *Burgage*. P. IV. Thou appear'ft,  
KaT εἰς ὅλην a *Canter*. Thou shalt read  
All *Littletons tenures* to me, and indeed 110  
All my *Conueyances*. PRC. And make 'hem too, Sir?  
Keepe all your Courts, be Steward o'your lands,  
Let all your Leafes, keepe your Euidences,  
But first, I must procure, and passe your *mort-maine*  
You must haue licence from aboue, Sir. P. IV. Feare  
not, 115

*Pecunia's* friends shall doe it. P. CA. But I shall stop it.  
Here his father discouers himselfe.

Your worships louing, and *obedient father*,  
Your painefull *Steward*, and lost *Officer*!  
Who haue done this, to try how you would vie  
*Pecunia*, when you had her: which since I see, 120  
I will take home the *Lady*, to my charge,  
And these her *seruants*, and leaue you my *Cloak*,  
To trauell in to *Beggers Bush*! A Seate,

95 SN.] Om. G      98 sous'd 1692, 1716, W      soused G  
100 Is it G      101 *Armes*.] Colon †      111 sir: G  
116 SN.] [*Throws off his patched cloke, &c. and discovers himself.* G

Is built already, furnish'd too, worth twentie [61]  
 Of your imagin'd structures, *Canter's Colledge*. \*125

FIT. 'Tis his Father! MAD. Hee's alie, me thinks.

ALM. I knew he was no Rogue! P. CA. Thou, *Prodigall*,

Was I so carefull for thee, to procure,  
 And plot wi' my *learn'd Counsell*, Master *Picklocke*,  
 This noble match for thee, and dost thou prostitute, 130  
 Scatter thy *Mistresse* fauours, throw away  
 Her bounties, as they were red-burning coales,  
 Too hot for thee to handle, on such rascalls?  
 Who are the scumme, and excrements of men?  
 If thou had'st fought out good, and vertuous persons 135  
 Of these professions: I had lou'd thee, and them.  
 For these shall neuer haue that plea 'gainst me,  
 Or colour of aduantage, that I hate  
 Their callings, but their manners, and their vices.

A worthy *Courtier*, is the ornament 140  
 Of a *Kings Palace*, his great *Masters* honour.  
 This is a moth, a rascall, a Court-rat,  
 That gnawes the common-wealth with broking fuits,  
 And eating grieuances! So, a *true Souldier*,  
 He is his *Countrys* strength, his *Soueraignes* safety, 145  
 And to secure his peace, he makes himselfe.

The *heyre* of danger, nay the *subiect* of it,  
 And runnes those vertuous hazards, that this Scarre-crow  
 Cannot endure to heare of. SHV. You are pleasant, Sir.

P. CA. With you I dare be! Here is *Pyed-mantle*. 150  
 'Cause he's an *Affe*, doe not I loue a *Herald*?

Who is the pure *preseruer of descents*,  
 The keeper faire of all *Nobility*,  
 Without which all would runne into confusion?  
 Were he a *learned Herald*, I would tell him 155  
 He can giue *Armes*, and *markes*, he cannot honour,  
 No more then *money* can make *Noble*: It may

126 It is W, G      129 with G      137 against W, G  
 142 [Points to Fitton. G      146 himself †      148 Scarecrow †

Giue place, and ranke, but it can giue no *Vertue*.  
 And he would thanke me, for this truth. This dog-Leach,  
 You stile him *Doctor*, 'cause he can compile 160  
 An *Almanack*; perhaps erect a *Scheme*  
 For my great *Madams* monkey: when 't has ta'ne  
 A glister, and bewrai'd, the *Ephemerides*.  
 Doe I despise a learn'd *Physician*?  
 In calling him a *Quack-Saluer*? or blast 165  
 The *euer-living ghirlond*, alwaies greene  
 Of a good *Poet*? when I say his *wreath*,  
 Is piec'd and patch'd of dirty witherd flowers?  
 Away, I am impatient of these vlcers,  
 (That I not call you worfe) There is no fore, 170  
 Or Plague but you to infect the times. I abhorre [62]  
 Your very scent. Come, *Lady*, since my *Prodigall*  
 Knew not to entertaine you to your worth,  
 I'll see if I haue learn'd, how to receiue you,  
 With more respect to you, and your faire traine here. 175  
 Farewell my *Begger in veluet*, for to day,  
 To morrow you may put on that *grauie Robe*,  
*Hee points him to his patch'd cloake throwne off.*  
 And enter your great worke of *Canter's Colledge*,  
 Your worke and worthy of a *Chronicle*,

## The fourth Intermeane after the fourth Act.

**T**ATLE. *Why? This was the worst of all! the Catastrophe!*

**CEN.** *The matter began to be good, but now: and he has spoyl'd it all, with his Begger there!*

**MIRT.** *A beggerly Iacke it is, I warrant him, and a kin 5 to the Poet.*

163 glyster 1716, W, G  
 day; 1716, W, G

166 garland 1716, W, G  
 177 SN.][Points to his patch'd cloke. G

176 to-

179 [Exeunt. G

5 a-kin W\* akin G

TAT. *Like enough, for hee had the chiefeſt part in his play, if you marke it.*

EXP. *Abſurdity on him, for a huge ouergrowne Play-maker! why ſhould he make him liue againe, when they, and we all thought him dead? If he had left him to his ragges, there had beene an end of him.* 10

TAT. *I, but ſet a beggar on horſe-backe, hee'll neuer linne till hee be a gallop.*

CEN. *The young heyre grew a fine Gentleman, in this laſt Act!* 15

EXP. *So he did, Goffip: and kept the beſt company.*

CEN. *And feaſted 'hem, and his Miſtreſſe!*

TAT. *And ſhew'd her to 'hem all! was not iealous!*

MIRTH. *But very communicatiue, and liberall, and beganne to be magnificent, if the churle his father would haue let him alone.* 20

CEN. *It was ſpitefully done o'the Poet, to make the Chuffe take him off in his heighth, when he was going to doe all his braue deedes!* 25

EXP. *To found an Academy!*

TAT. *Ereſt a Colledge!*

EXP. *Plant his Profeſſors, and water his Lectures.*

MIRTH. *With wine, goſſips, as he meant to doe, and then to defraud his purpoſes?* 30

EXP. *Kill the hopes of ſo many towardly young ſpirits?*

TAT. *As the Doctors?*

CEN. *And the Courtiers! I 'protest, I was in loue with Maſter Fitton. He did weare all he had, from the hat-band, to the ſhooe-tye, ſo politically, and would ſtoop, and leere?* 35

MIRTH. *And lie ſo, in waite for a piece of wit, like a Mouſe-trap?*

EXP. *Indeed Goffip, ſo would the little Doctor, all his behauiour was meere gliſter! O' my conſcience, hee would make any parties phyſicke i' the world worke, with his diſ- 40 courſe.*

MIR. *I wonder they would suffer it, a foolish old fornicating Father, to ravish away his sonnes Mistresse.*

CEN. *And all her women, at once, as hee did!*

TAT. *I would ha' flyen in his gypfies face i'faith.* 45

MIRTH. *It was a plaine piece of politicall incest, and worthy to be brought afore the high Commission of wit. Suppose we were to censure him, you are the youngest voyce, Goffip Tattle, beginne.*

TATLE. *Mary, I would ha' the old conicatcher coozen'd of all he has, i'the young heyres defence by his learn'd Counsell, M<sup>r</sup> Picklocke!* 50

CENSURE. *I would rather the Courtier had found out some tricke to begge him, from his estate!*

EXP. *Or the Captaine had courage enough to beat him.* 55

CEN. *Or the fine Madrigall-man, in rime, to haue runne him out o' the countrey, like an Irish rat.*

TAT. *No, I would haue Master Pyed-mantle, her Graces Herald, to pluck downe his hatchments, reuerse his coat-armour, and nullifie him for no Gentleman.* 60

EXP. *Nay, then let Ma<sup>st</sup>er Doctor dissect him, haue him open'd, and his tripes translated to Lickfinger, to make a probation dish of.*

CEN. TAT. *Agreed! Agreed!*

MIRTH. *Faith I would haue him flat disinherited, by a decree of Court, bound to make restitution of the Lady Pecunia, and the vse of her body to his sonne.* 65

EXP. *And her traine, to the Gentlemen.*

CEN. *And both the Poet and himselfe, to aske them all forgiuenesse!* 70

TAT. *And vs too.*

CEN. *In two large sheetes of paper—*

EXP. *Or to stand in a skin of parchment, (which the Court please)*

CEN. *And those fill'd with newes!* 75

MIRTH. *And dedicated to the sustaining of the Staple!*



EXP. *Which their Poet hath let fall, most abruptly?*

MIRTH. *Banckruptly, indeede!*

CEN. *You say wittily, Gossip, and therefore let a protest goe out against him.* 80

MIR. *A mourniuall of protests; or a gleeke at least!*

EXP. *In all our names:*

CEN. *For a decay'd wit—*

EXP. *Broken—*

TAT. *Non-foluent—* 85

CENSURE. *And, for euer, forget—*

MIRTH. *To fcorne, of Mirth?*

CEN. *Censure!*

EXP. *Expectation!*

TAT. *Subsign'd. Tattle, Stay, they come againe.* 90

## ACT. V. SCENE. I.

[64]

PENY-BOY. IV. { *to him* THO. BARBER.  
after, PICKLOCKE.

*Hee comes out in the patchd cloak his father left him.*

**N** Ay; they are fit, as they had been made for me,  
And I am now a thing, worth looking at!  
The same, I said I would be in the morning.

No Rogue, at a *Comitia* of the *Canterers*,  
Did euer there become his *Parents Robes* 5  
Better, then I do these: great foole! and begger!  
Why doe not all that are of those *societies*,

87 Mirth! †      90 Subsign'd, Tattle. †

SCENE I. *Pennyboy's Lodgings. Enter PENNYBOY jun, in the patched and ragged cloke his father left him. G to him . . . PICKLOCKE.] Om. G makes but one scene of Scenes I, II, and III. SN.] Om. G 6 these †*

Come forth, and gratulate mee one of theirs?  
 Me thinkes, I should be, on euery side, saluted,  
*Dauphin of beggers! Prince of Prodigalls!*  
 That haue so fall'n vnder the eares, and eyes,  
 And tongues of all, the fable o'the time,  
 Matter of scorne, and marke of reprehension!  
 I now begin to see my vanity,  
 Shine in this *Glasse*, reflected by the *foile*! 15  
 Where is my Fashioner? my Feather-man?  
 My Linnener? Perfumer? Barber? all?  
 That tayle of Riot, follow'd me this morning?  
 Not one! but a darke solitude about mee,  
 Worthy my cloake, and patches; as I had 20  
 The *epidemicall* disease vpon mee:  
 And I'll sit downe with it. THO. My *Master! Maker!*  
 How doe you? Why doe you sit thus o'the ground, Sir?  
 Heare you the *newes*? P. Iv. No, nor I care to heare none.  
 Would I could here sit still, and slip away 25  
 The other *one* and *twenty*, to haue this  
 Forgotten, and the day rac'd out, expung'd,  
 In euery *Ephemerides*, or *Almanack*.  
 Or if it must be in, that *Time* and *Nature*  
 Haue decree'd; still, let it be a day 30  
 Of tickling *Prodigalls*, about the gills;  
 Deluding gaping heires, loosing their loues,  
 And their discretions; falling from the fauours  
 Of their best friends, and parents; their owne hopes;  
 And entring the society of *Canterers*. [65]  
 THO. A dolefull day it is, and dismall times 36  
 Are come vpon us: I am cleare vndone.  
 P. Iv. How, *Thom*? THO. Why? broke! broke!  
 wretchedly broke! P. Iv. Ha!

17 all †      19 one] none W      22 [*Sits himself on the floor.*  
*Enter THO. Barber. G*      23 on G      27 raz'd 1692, 1716, W  
 razed G      32 losing †      33 discretions, †      34 Parent  
 1692, 1716

THO. Our *Staple* is all to pieces, quite diffolu'd! P. Iv.  
Ha!

THO. Shiuer'd, as in an earth-quake! heard you not 40  
The cracke and ruines? we are all blowne vp!  
Soone as they heard th'*Infanta* was got from them,  
Whom they had so deuoured i'their hopes,  
To be their *Patroneffe*, and sojourne with 'hem;  
Our *Emiffaries*, *Register*, *Examiner*, 45  
Flew into vapor: our graue *Gouernour*  
Into a subt'ler ayre; and is return'd  
(As we doe heare) grand-*Captaine* of the *Ieerers*.  
I, and my fellow melted into butter,  
And spoyl'd our Inke, and so the *Office* vanish'd. 50  
The last *hum* that it made, was, that your Father,  
And *Picklocke* are fall'n out, the *man o'Law*.

P. Iv. How? this awakes me from my lethargy.

*Hee starts vp at this.*

THO. And a great fuite, is like to be betweene 'hem,  
*Picklocke* denies the *Feofement*, and the *Trust*, 55  
(Your Father saies) he made of the whole estate,  
Vnto him, as respecting his mortalitie,  
When he first laid this late device, to try you.

P. Iv. Has *Picklocke* then a *trust*? THO. I cannot tell,  
Here comes the *worshipfull*—

*Picklocke enters.*

PIC. What? my veluet-*heyre*, 60  
Turn'd begger in minde, as robes? P. Iv. You see what  
case,

Your, and my Fathers plots haue brought me to.

PIC. Your Fathers, you may say, indeed, not mine.  
Hee's a hard hearted Gentleman! I am forie  
To see his rigid resolution! 65  
That any man should so put off affection,

42 the G      43 in G      47 subtler G      50 spoill' 1692  
spoil 1716      51 it] is 1716      53 SN.] [*starting up.*] G  
56 Your father says, G      58 this] his W, G      60 [*P. jun.*  
*makes a sign to Tho. who retires behind the hangings. Enter PICKLOCK. G*

And humane nature, to deftroi his owne!  
 And triumph in a victory so cruell!  
 He's fall'n out with mee, for being yours,  
 And calls me Knaue, and Traytors to his *Trust*, 70  
 Saies he will haue me throwne ouer the *Barre*—

P. Iv. Ha'you deferu'd it? PIC. O, good heauen  
 knowes

My confciencie, and the filly latitude of it!  
 A narrow minded man! my thoughts doe dwell  
 All in a *Lane*, or line indeed; No turning, 75  
 Nor scarce obliquitie in them. I still looke  
 Right forward to th'intent, and scope of that  
 Which he would go from now. P. Iv. Had you a *Trust*,  
 then?

PIC. Sir, I had somewhat, will keepe you still *Lord*  
 Of all the estate, (if I be honest) as 80  
 I hope I shall. My tender scrupulous brest  
 Will not permit me see the *heyre* defrauded, [66]  
 And like an *Alyen*, thrust out of the blood,  
 The *Lawes* forbid that I should giue consent,  
 To such a ciuill slaughter of a Sonne. 85

P. Iv. Where is the deed? hast thou it with thee? PIC.  
 No,

It is a thing of greater consequence,  
 Then to be borne about in a blacke boxe,  
 Like a *Low-countrey vorloff*, or *Welsh-briefe*.  
 It is at *Lickfingers*, vnder locke and key. 90

P. Iv. O, fetch it hither. PIC. I haue bid him bring it,  
 That you might see it. P. Iv. Knowes he what brings?

PIC. No more then a Gardiners *Affe*, what roots he  
 carries,

P. Iv. I was fending my Father, like an *Affe*,  
 A penitent Epistle, but I am glad 95  
 I did not, now. PIC. Hang him, an austere grape,  
 That has no iuice, but what is veriuice in him.

P. Iv. I'll shew you my letter!

Peny-boy *runnes out to fetch his letter.*

Pic. Shew me a *defiance!*

If I can now commit Father, and Sonne,  
And make my profits out of both. Commence 100  
A fuite with the *oldman*, for his whole state,  
And goe to *Law* with the Sonnes credit, vndoe  
Both, both with their owne money, it were a piece  
Worthy my night-cap, and the Gowne I weare,  
A *Picklockes* name in *Law*. Where are you Sir? 105  
What doe you doe so long? P. Iv. I cannot find  
Where I haue laid it, but I haue laid it safe.

Pic. No matter, Sir, trust you vnto my *Trust*,  
'Tis that that shall secure you, an absolute deed!  
And I confesse, it was in *Trust*, for you, 110  
Left any thing might haue hapned mortall to him:  
But there must be a gratitude thought on,  
And aid, Sir, for the charges of the fuite,  
Which will be great, 'gainst such a mighty man,  
As is our Father, and a man posselt 115  
Of so much *Land*, *Pecunia* and her *friends*.  
I am not able to wage *Law* with him,  
Yet must maintaine the thing, as mine owne right,  
Still for your good, and therefore must be bold  
To vse your credit for monies. P. Iv. What thou wilt, 120  
So wee be safe, and the *Trust* beare it. Pic. Feare not,  
'Tis hee must pay arrerages in the end.  
Wee'l milke him, and *Pecunia*, draw their creame downe,  
Before he get the deed into his hands.  
My name is *Picklocke*, but hee'll finde me a *Padlocke*. 125

98 [*Exit. G* 101 Old man 1692, 1716 old man W, G  
103 'twere W 106 *Re-enter* PENNYBOY jun. G 107 but  
I've W 111 happen'd W, G 115 our] your W, G  
118 my †

## ACT. V. SCENE. II.

[67]

PENY-BOY. CAN. PENY-BOY. IV.

PICKLOCK. THO. BARBAR.

**H**OW now? conferring wi' your *learned Counsell*,  
Vpo'the Cheat? Are you o'the *plot* to coozen mee?

P. IV. What *plot*? P. SE. Your *Counsell* knowes there,  
M<sup>r</sup> *Picklock*,

Will you restore the *Trust* yet? PIC. Sir, take patience.

And memory vnto you, and bethinke you, 5

What *Trust*? where doſt appeare? I haue your *Deed*,

Doth your *Deed* ſpecifie any *Trust*? Is't not

A perfect *Act*? and absolute in *Law*?

Seal'd and deliuer'd before witneſſes?

The *day* and *date*, emergent. P. CA. But what confer-  
ence? 10

What othes, and vowes preceded? PIC. I will tell you, Sir,

Since I am vrg'd of thoſe, as I remember,

You told me you had got a growen eſtate,

By griping meanes, ſiniſterly. (P. CA. How!) PIC. 15

And were

Eu'n weary of it; if the *parties* liued, 15

From whom you had wreſted it— (P. CA. Ha!) PIC. 20

You could be glad,

To part with all, for ſatiſfaction:

But ſince they had yeelded to humanity,

And that iuſt heauen had ſent you, for a puniſhment

(You did acknowledge it) this riotous *heyre*, 20

That would bring all to beggery' in the end,

ACT. V. . . . BARBAR.] Enter PENNYBOY Canter. G

1 with G 2 Upon G 3 Picklock. 1692, 1716, W

4 Patience, 1692 patience 1716, W, G 6 doſ't 1692 doſ't

1716, W, G 7 Is it G 10 date W, G 12 urg'd, W

thoſe; G 13 grown † 15 Even G

And daily fow'd confumption, where he went—

P. CA. You'old coozen both, then? your Confederate, too?

PIC. After a long, mature deliberation,  
You could not thinke, where, better, how to place it— 25

P. CA. Then on you, Rascall? PIC. What you please  
i'your passion,

But with your reason, you will come about

And thinke a faithfull, and a frugall friend

To be preferr'd. P. CA. Before a Sonne? PIC. A  
*Prodigall*,

A tubbe without a bottome, as you term'd him; 30

For which, I might returne you a vow, or two,

And feale it with an oath of thankfulnesse,

I not repent it, neither haue I cause, Yct—

P. CA. Fore-head of steele, and mouth of brasse! hath  
impudence

Polish'd so grosse a lie, and dar'st thou vent it? 35

*Engine*, compos'd of all mixt mettalls! hence,

I will not change a syllab, with thee, more,

Till I may meet thee, at a *Barre in Court*,

Before thy *Iudges*. PIC. Thither it must come, [68]

Before I part with it, to you, or you, Sir. 40

P. CA. I will not heare thee. P. Iv. Sir, your care to  
mee, though.

*His Son entreats him.*

Not that I see through his perplexed plots,

And hidden ends, nor that my parts depend

Vpon the vnwinding this so knotted skeane,

Doe I beseech your patience. Vnto mee 45

He hath confest the *trust*. PIC. How? I confesse it?

P. Iv. I thou, false man. P. SE. Stand vp to him, &  
confront him.

PIC. Where? when? to whom? P. Iv. To me, euen  
now, and here,

23 You'ld 1692    You'd 1716, W    You would G    26 in your G  
33 cause; G    37 syllable W, G    41 SN.] Om. G  
48 here: †

Canst thou deny it? PIC. Can I eate, or drinke?  
 Sleepe, wake, or dreame? arise, sit, goe, or stand? 50  
 Doe any thing that's naturall? P. Iv. Yes, lye:  
 It seemes thou canst, and periure: that is naturall!

PIC. O me! what times are these! of frontlesse carriage!  
 An Egge o'the same nest! the Fathers Bird!

It runs in a blood, I see! P. Iv. I'll stop your mouth. 55

PIC. With what? P. Iv. With *truth*. PIC. With  
 noife, I must haue witnes.

Where is your witnes? you can produce witnes?

P. Iv. As if my testimony were not *twenty*,  
 Balanc'd with thine? PIC. So say all *Prodigalls*,  
 Sicke of selfe-loue, but that's not *Law*, young *Scatter-*  
*good*. 60

I lue by *Law*. P. Iv. Why? if thou hast a conscience,  
 That is a thousand witnesses. PIC. No, *Court*,  
 Grants out a *Writ* of *Summons*, for the Conscience,  
 That I know, nor *Sub-pæna*, nor *Attachment*.

I must haue witnesse, and of your producing, 65  
 Ere this can come to hearing, and it must

Be heard on oath, and witnesse. P. Iv. Come forth, *Thom*,  
*Hee produceth Thom*.

Speake what thou heard'st, the truth, and the whole truth,  
 And nothing but the truth. What said this varlet?

PIC. A rat behind the hangings! THO. Sir, he said 70  
 It was a *Trust*! an *A&I*, the which your Father  
 Had will to alter: but his tender brest  
 Would not permit to see the *heyre* defrauded;  
 And like an *alyen*, thrust out of the blood.  
 The *Larwes* forbid that he should giue consent 75  
 To such a ciuill slaughter of a Sonne—

P. Iv. And talk'd of a *gratuite* to be giuen,  
 And ayd vnto the charges of the suite;  
 Which he was to maintaine, in his owne name,  
 But for my vse, he said. P. CA. It is enough. 80



THO. And he would milke *Pecunia*, and draw downe  
Her creame, before you got the *Trust*, againe.

P. CA. Your eares are in my pocket, Knaue, goe shake  
'hem,

The little while you haue them. PIC. You doe trust  
To your great purse. P. CA. I ha' you in a *purse-net* 85  
Good Master *Picklocke*, wi'your worming braine, [69]  
And wrigling ingine-head of maintenance,  
Which I shall see you hole with, very shortly.  
A fine round head, when those two lugs are off,  
To trundle through a *Pillory*. You are sure 90  
You heard him speake this? P. IV. I, and more. THO.  
Much more!

PIC. I'll proue yours *maintenance*, and *combination*,  
And sue you all. P. CA. Doe, doe, my gowned *Vulture*,  
*Crop* in *Reuersion*: I shall see you coyted  
Ouer the *Barre*, as Barge-men doe their billets. 95

PIC. This 'tis, when men repent their good deeds,  
And would ha'hem in againe— They are almost mad!  
But I forgiue their *Lucida Interualla*.

O, *Lickfinger*? come hither. Where's my writing?

*Pick-lock spies Lickfinger, and asks him aside for the writing.*

## ACT. V. SCENE. III.

LICKFINGER. (*to them*.)

I sent it you, together with your keys,

PIC. How? LIC. By the *Porter*, that came for it,  
from you,

83 'em G                      86 with your G                      87 engine-head 1716, W, G  
94 quoted G                      97 have 'em G                      98 Enter LICKFINGER. G  
99 SN. and Scene III. 17 SN. combined here by G thus: *Comes forward  
with Lickfinger while P. jun. discovers the plot, aside, to his father, and  
that he is in possession of the deed.*

ACT. V. SCENE. III.] Om. G                      LICKFINGER. (*to them*.) Om. G  
[*to them*] LICKFINGER. 1692, 1716, W

And by the token, you had giu'n me the keyes,  
And bad me bring it. PIC. And why did you not?

LIC. Why did you fend a counter-mand? PIC. Who, I? 5

LIC. You, or some other you, you put in trust.

PIC. In *trust*? LIC. Your *Trust's* another selfe, you know,

And without *Trust*, and your *Trust*, how should he  
Take notice of your keyes, or of my charge.

PIC. Know you the man? LIC. I know he was a  
*Porter*, 10

And a feal'd *Porter* for he bore the badge

On breft, I am fure. PIC. I am loft! a plot! I fent it!

LIC. Why! and I fent it by the man you fent

Whom elfe, I had not trusted. PIC. Plague o'your trust.

I am *trufs'd* vp among you. P. Iv. Or you may be. 15

PIC. In mine owne halter, I haue made the *Noofe*.

*Picklocke goes out.*

P. Iv. What was it, *Lickfinger*?

*Young Peny-boy difcouers it, to his Father to be his plot of fending  
for it by the Porter, and that hee is in poffeffion of the Deed.*

LIC. A *writing*, Sir,

He fent for't by a token, I was bringing it:

But that he fent a *Porter*, and hee feem'd

A man of decent carriage. P. CA. 'Twas good *for-*  
*tune*! 20

To cheat the *Cheater*, was no *cheat*, but iuftice,

Put off your ragges, and be your selfe againe;

This *Act* of piety, and good affection,

Hath partly reconcil'd me to you. P. Iv. Sir.

P. C. No vowes, no promifes: too much protefta-  
tion [70]

Makes that fufpected oft, we would perfwade. 26

LIC. Heare you the *Newes*? P. Iv. The *Office*, is  
downe, how fhould we?

LIC. But of your *uncle*? P. IV. No. LIC. He's  
runne mad, Sir.

P. CA. How, *Lickfinger*? LIC. Stark staring mad,  
your brother,

H'has almost kill'd his maid. P. CA. Now, heauen for-  
bid. 30

*Elder Peny-boy startles at the newes.*

LIC. But that she's Cat-liu'd, and Squirrill-limb'd,  
With throwing bed-staues at her: h'has set wide  
His outer doores, and now keepes open house,  
For all the passers by to see his iustice:  
First, he has apprehended his two dogges, 35

As being o'the plot to coozen him:

And there hee sits like an old *worme of the peace*,

Wrap'd vp in furies at a square table, screwing,

Examining, and committing the poore cures,

To two old cafes of close stooles, as prisons; 40

The one of which, he calls his *Lollard's* tower,

Th'other his *Blocke*-house, 'cause his two dogs names

Are *Blocke*, and *Lollard*. P. IV. This would be braue  
matter

Vnto the Ieerers. P. CA. 'I, If so the subiect  
Were not so wretched. LIC. Sure, I met them all, 45

I thinke, vpon that quest. P. CA. 'Faith, like enough:

The vicious still are swift to shew their natures.

I'll thither too, but with another ayme,

If all succed well, and my *simples* take.

28 He is G

30 SN.] Om. G

30, 32 He has G

31 She is G

36 of G

42 T'other G

49 [*Exeunt*. G

## ACT. V. SCENE. IIIJ.

PENI-BOY. SEN. PORTER.

*Hee is seene sitting at his Table with papers before him.*

W Here are the prifoners? POR. They are forth-coming, Sr,

Or comming forth at least. P. SE. The Rogue is drunke, Since I committed them to his charge. Come hither, Neere me, yet neerer; breath vpon me. Wine!

*Hee smells him.*

Wine, o'my worship! facke! Canary facke! 5  
 Could not your *Badge* ha'bin drunke with fulsome Ale?  
 Or Beere? the *Porters* element? but facke!

POR. I am not drunke, we had, Sir, but one pynt,  
 An honest carrier, and my selfe. P. SE. Who paid for't?

POR. Sir, I did giue it him. P. SE. What? and spend  
 sixpence! 10

A *Frocke* spend sixpence! sixpence! POR. Once in a  
 yeere, Sir,

P. SE. In feuen yeers, varlet! Know'ft thou what thou  
 haft done?

What a consumption thou haft made of a *State*?  
 It might please heauen, (a lusty Knaue and young) [71]  
 To let thee liue some *feuenty* yeeres longer. 15

Till thou art *fourefcore*, and *ten*; perhaps a *hundred*.  
 Say *feuenty* yeeres; how many times *feuen* in *feuenty*?  
 Why, *feuen* times *ten*, is *ten* times *feuen*, marke me,  
 I will demonstrate to thee on my fingers,  
 Six-pence in *feuen* yeere (vfe vpon vfe) 20

ACT... him.] SCENE II. *A Room in Pennyboy senior's House.* PENNY-  
 BOY *sen. discovered sitting at table with papers, &c. before him*; Porter,  
 and Block and Lollard (*two dogs.*) G 5 o'] G my] your 1716  
 14 ( )] G

Growes in that first *feuen* yeere, to be a *twelue*-pence.  
 That, in the next, *two*-shillings; the third *foure*-shillings;  
 The fourth *feuen* yeere, *eight*-shillings; the fifth, *sixteen*:  
 The sixth, *two* and *thirty*; the seventh, *three-pound foure*,  
 The eighth, *sixe pound*, and *eyght*; the ninth, *twelue pound*  
*sixteen*; 25

And the tenth *feuen*, *fiue* and *twenty pound*,  
*Twelue Shillings*. This thou art fall'n from, by thy riot!  
 Should'st thou liue *seuenty* yeeres, by spending *six-pence*,  
 Once i'the *feuen*: but in a day to waite it!  
 There is a *Summe* that *number* cannot reach! 30  
 Out o'my house, thou pest o' prodigality!  
 Seed o' consumption! hence, a wicked keeper  
 Is oft worfe then the prisoners. There's thy penny,  
 Foure tokens for thee. Out, away. My dogges,  
 May yet be innocent, and honest. If not, 35  
 I haue an entrapping *question*, or two more,  
 To put vnto 'hem, a *croffe Interrogatory*,  
 And I shall catch 'hem; *Lollard*? Peace,

*Hee calls forth Lollard, and examines him.*

What whispring was that you had with *Mortgage*,  
 When you last lick'd her feet? The truth now. *Ha?* 40  
*Did you smell shee was going?* Put downe that. *And not,*  
*Not to returne?* You are *silent*. good. And, when  
 Leap'd you on *Statute*? *As she went forth?* *Consent*.  
 There was Consent, as shee was going forth.  
 'Twould haue beene fitter at her comming home, 45  
 But you knew *that she would not?* To your Tower,

*He commits him againe.*

You are cunning, are you? I will meet your craft.  
*Blocke*, shew your face, leaue your careffes, tell me,  
*Calls forth Blocke, and examines him.*

And tell me truly, what affronts do you know  
 Were done *Pecunia*? that she left my house? 50

29 waste †  
 1716, W

34 [*Exit Por.* G  
 42 silent? 1692, 1716, W

37 interrogatory 1692,  
 silent: G

*None*, say you so? *not that you know? or will know?*

I feare me, I shall find you an obstinate *Curre*.

Why, did your fellow *Lollard* cry this morning?

'Cause *Broker* kickt him? why did *Broker* kicke him?

Because he pist against my Ladies Gowne? 55

Why, that was no affront? no? no distast?

You knew o'none. Yo'are a diffembling *Tyke*,

*Commits him.*

To your hole, againe, your *Blocke*-house. *Lollard*, arise,

*Lollard is call'd again.*

Where did you lift your legge vp, last? 'gainst what?

Are you struck *Dummerer* now? and whine for mercy? 60

Whose Kirtle was't, you gnaw'd too? *Mistresse Bands?* [72]

And *Waxe's* stockings? who did? *Blocke bescumbér*,

Statutes white suite? w<sup>th</sup> the parchement lace there?

And *Brokers Sattin dublet?* all will out.

They had offence, offence enough to quit mee. 65

Appeare *Block*, fough, 'tis manifest. He shewes it,

*Blocke is fumon'd the second time.*

Should he for-fweare't, make all the *Affadavits*,

Against it, that he could afore the *Bench*,

And *twenty Iuries*; hee would be'conuinc'd.

He beares an ayre about him, doth confesse it! 70

To prison againe, close prison. Not you *Lollard*,

*Hee is remanded-*

*Lollard has the Liberty of the house.*

You may enioy the liberty o'the house,

And yet there is a quirke come in my head,

For which I must commit you too, and close,

Doe not repine, it will be better for you. 75

57 none? 1716, W, G      You're W      You are G      58 (SN.)

*Lollard* . . .] Om. G      62 Who? did W      Who? Did G

63 with G      66 SN.] Om. G      70 Enter CYMBAL, . . . and

MADRIGAL behind. G      71 (SN.) Hee] Block W      71, 72 SN.]

Om. G

## ACT. V. SCENE. II.

*Enter the Ieerers.*

CYMBAL. FITTON. SHVNFIELD. ALMA-  
 NACH. MADRIGAL. PENY-BOY. SEN.  
 LICKFINGER.

**T**His is enough to make the dogs mad too,  
 Let's in vpon him. P. SE. How now? what's the  
 matter?

Come you to force the prifoners? make a rescue?

FIT. We come to baile your dogs. P. SE. They are not  
 baileable,

They stand committed without *baile*, or *mainprise*, 5

Your baile cannot be taken. SHV. Then the truth is,

We come to vex you. ALM. Ieere you. MAD. Bate you  
 rather.

CYM. A bated vferer will be good flesh.

FIT. And tender, we are told. P. SE. Who is the  
 Butcher,

Amongst you, that is come to cut my throat? 10

SHV. You would dye a calues death faine: but 'tis an  
 Oxes,

Is meant you. FIT. To be fairely knock'd o'the head.

SHV. With a good Ieere or two. P. SE. And from  
 your iawbone,

*Don Afsinigo?* CYM. *Shunfield*, a Ieere, you haue it.

SHV. I doe confesse a washing blow? but *Snarle*, 15

You that might play the third dogge, for your teeth,

You ha' no *money* now? FIT. No, nor no *Mortgage*.

.ALM. Nor *Band*. MAD. Nor *Statute*. CYM. No, nor  
*blushet Wax*.

ACT. V. . . . LICKFINGER.] Om. G (see var. line 70 above.)

SCENE. II.] Scene V. 1692, 1716, W 2 [*They come forward*. G  
 7 Bate] Bait 1716, W, G 8 baited † 11 calf's W, G  
 12 o'] G 15 swashing W, G but, G

P. SE. Nor you no *Office*, as I take it. SHV. *Cymbal*,  
A mighty *Ieere*. FIT. Pox o'these true *ieasts*, I say. 20

MAD. He will turne the better *ieerer*. ALM. Let's vpon  
him, [73]

And if we cannot *ieere* him downe in wit,

MAD. Let's do't in noyse. SHV. Content. MAD. Charge,  
*man o'warre*.

ALM. Lay him, *abord*. SHV. We'll gi' him a *broad*  
*side*, first.

FIT. Wher's your *venison*, now?. CYM. Your *red-*  
*Deer-pyes*? 25

SHV. Wi' your bak'd *Turkeyes*? ALM. and your *Part-*  
*ridges*?

MAD. Your *Pheffants*, & fat *Swans*? P. SE. Like you,  
turn'd *Geefe*.

MAD. But fuch as will not keepe your *Capitol*?

SHV. You were wont to ha'your *Breams*— ALM. And  
*Trouts* sent in?

CYM. Fat *Carps*, and *Salmons*? FIT. I, and now, and  
then, 30

An *Embleme*, o'your *felfe*, an o're-growne *Pyke*?

P. SE. You are a *Iack*, Sir. FIT. You ha' made a shift  
To swallow twenty fuch poore *Iacks* ere now.

ALM. If he should come to feed vpon poore-*Iohn*?

MAD. Or turne pure *Iack-a-Lent* after all this? 35

FIT. Tut, he'll liue like a *Graf-hopper*— MAD. On  
dew.

SHV. Or like a *Beare*, with licking his owne *clawes*.

CYM. I, If his dogs were away. ALM. He'll eat them,  
first,

While they are fat. FIT. Faith, and when they are gone,  
Here's nothing to be seene beyond. CYM. Except 40  
His kindred, *Spiders*, natiues o'the *foyle*.

20 o'] G	21 He'll W, G	24 Lay him W, G	give
* W, G	25 where is W, G	26 with G	28 Capitol?]
Period †	31 of G	35 pure] poor W	36 he will G



ALM. Duft, he will ha' enough here, to breed fleas.

MAD. But, by that time, he'll ha' no blood to reare 'hem.

SHV. He will be as thin as a lanterne, we shall see thorow him,

ALM. And his gut *colon*, tell his *Intestina*— 45

P. SE. Rogues, Rascalls (\*baw waw)

*\*His dogges barke.*

FIT. He calls his dogs to his ayd.

ALM. O! they but rife at mention of his tripes.

CYM. Let them alone, they doe it not for him.

MAD. They barke, *se defendendo*. SHV. Or for custome,

As commonly currres doe, one for another. 50

LIC. 'Arme, arme you, Gentlemen Ieerers, th'old *Canter* Is comming in vpon you, with his forces,

The Gentleman, that was the *Canter*. SHV. Hence.

FIT. Away. CYM. What is he? ALM. stay not to ask questions.

FIT. Hee's a flame. SHV. A fornace. ALM. A consumption, 55

Kills where hee goes.

*They all run away.*

LIC. See! the whole *Couy* is scatter'd, 'Ware, 'ware the *Hawkes*. I loue to see him flye.

44 lanthorn W, G through G 45 colon † 46 Rogues!  
Rascals! [*The dogs bark.* [Bow, wow!] G 50 do 1692, 1716, W  
51 Enter LICKFINGER. G 55 He is W, G furnace †  
56 [*Cym. Fit. Mad. Alm. and Shun. run off.* G 57 him] 'em W  
them G

## ACT. V. SCENE. VI. [74]

PENY-BOY. CA. PENY-BOY. SE. PENI-BOY.

IV. PECVNIA. TRaine.

Y<sup>e</sup>ou see by this amazement, and distraction,  
 What your companions were, a poore, affrighted,  
 And guilty race of men, that dare to stand  
 No breath of truth: but conscious to themselues  
 Of their no-wit, or honesty, ranne routed 5  
 At euery *Pannicke* terror themselues bred.  
 Where else, as confident as founding brasse,  
 Their tinckling *Captaine*, *Cymbal*, and the rest,  
 Dare put on any vifor, to deride  
 The wretched: or with *buffon* licence, ieast 10  
 At whatfoe'r is serious, if not sacred.

P. SE. Who's this? my brother! and restor'd to life!

Penny-boy Se. *acknowledgeth his elder brother.*

P. CA. Yes, and sent hither to restore your wits:  
 If your short madnesse, be not more then anger,  
 Conceiued for your losse! which I returne you. 15  
 See here, your *Mortgage*, *Statute*, *Band*, and *Waxe*,  
 Without your *Broker*, come to abide with you:  
 And vindicate the *Prodigall*, from stealing  
 Away the *Lady*. Nay, *Pecunia* her selfe,  
 Is come to free him fairely, and discharge 20  
 All ties, but those of *Loue*, vnto her person,  
 To vse her like a friend, not like a flauie,  
 Or like an *Idoll*. Superstition  
 Doth violate the Deity it worships:  
 No lesse then scorne doth. And beleue it, *brother* 25

ACT. V. SCENE. VI.] Om. G Enter PENNYBOY Canter, PENNY-  
 BOY jun. PECUNIA, STATUTE, BAND, WAX, and MORTGAGE. G  
 10 buffoon † 12 SN.] Om. G 17 you, †

The vse of things is all, and not the *Store*;  
 Surfet, and fulnesse, haue kill'd more then *famine*.  
 The Sparrow, with his little plumage, flyes,  
 While the proud Peacocke, ouer-charg'd with pennes,  
 Is faine to sweepe the ground, with his growne traine, 30  
 And load of feathers. P. SE. Wife, and honour'd *brother*!  
 None but a *Brother*, and sent from the dead,  
 As you are to me, could haue altered me:  
 I thanke my *Destiny*, that is so gracious.  
 Are there no *paines*, no *Penalties* decreed 35  
 From whence you come, to vs that smother money, [75]  
 In chests, and strangle her in bagges. P. CA. O, mighty,  
 Intolerable fines, and mulcts impo'sd!  
 (Of which I come to warne you) forfeitures  
 Of whole estates, if they be knowne, and taken! 40  
 P. SE. I thanke you *Brother* for the light you haue giuen  
 mee,  
 I will preuent 'hem all. First free my dogges,  
 Left what I ha' done to them (and against *Law*)  
 Be a *Premuniri*, for by *Magna Charta*  
 They could not be committed, as close prisoners, 45  
 My learned *Counsell* tells me here, my *Cooke*.  
 And yet he shew'd me, the way, first. LIC. Who did? I?  
 I trench the liberty o'the subiects? P. CA. Peace,  
*Picklocke*, your Ghest, that *Stentor*, hath infected you,  
 Whom I haue safe enough in a wooden collar. 50  
 P. SE. Next, I restore these seruants to their *Ladie*,  
 With freedome, heart of cheare, and countenance;  
 It is their yeere, and day of *Iubilee*.

TRA. We thanke you, Sir.

*Her Traine thanks him.*

P. SE. And lastly, to my *Nephew*,  
 I giue my house, goods, lands, all but my vices, 55  
 And those I goe to cleanse; kissing this *Lady*  
 Whom I doe giue him too, and ioynе their hands.

P. CA. If the Spectators will ioynē theirs, wee thanke  
'hem.

P. Iv. And wish they may, as I, enioy *Pecunia*.

PEC. And so *Pecunia* her selfe doth wish, 60  
That shee may still be ayde vnto their vses,  
Not flauē vnto their pleasures, or a Tyrant  
Oner their faire desires; but teach them all  
The golden meane: the *Prodigall* how to liue,  
The *fordid*, and the *couetous*, how to dye, 65  
That with sound mind; this safe frugality.

*THE END.*

58 'em G  
END.] Om. W, G

63 Oner] Over †

66 [*Exeunt*. G

THE

## The Epilogue.

**T** *Hus haue you feene the Makers double scope,*  
*To profit, and delight; wherein our hope*  
*Is, though the clout we doe not alwaies hit,*  
*It will not be imputed to his wit:*  
*A Tree"fo tri'd, and bent, as 'twill not start.* 5  
*Nor doth he often cracke a string of Art,*  
*Though there may other accidents as strange*  
*Happen, the weather of your lookes may change,*  
*Or some high wind of mis-conceit arise,*  
*To cause an alteration in our Skyes;* 10  
*If so, we're sorry that haue fo mis-spent*  
*Our Time and Tackle, yet he's confident,*  
*And vow's the next faire day, he'll haue vs shoot*  
*The same match o're for him, if you'll come to't.*

11 w'are 1692, 1716

12 he's †

## NOTES

In general, where the notes of preceding editions are adequate, I have preserved them in their exact words; where not, I have omitted or abridged, according to value. Of the more strictly lexical notes, nearly all have gone into the Glossary. Notes signed C. are from Cunningham, G., from Gifford, W., from Whalley, CD., from the *Century Dictionary*, LPP., from Wheatley and Cunningham's *London Past and Present*, and NED., from the *New English Dictionary*. References to this play are by act, scene, and line of this text; references to other plays of Jonson's are by act and scene, Gifford's division. GC. refers to Cunningham's re-edition of Gifford, 1875. For other references, see Bibliography.

### TITLE-PAGE

1625. Fleay's discussion of the date in his *History of the Stage* (p. 384) shows that *The Staple of News* was acted in February 1626, New Style (cf. *Introd.*, p. 18).

**His Maiesties Servants.** This company of actors was licensed in 1586 as *Leicester's Company*, and known as such till 1589. It was known 1589-94 as *Strange's*; 1594 as *Derby's*; 1594-6 as *Chamberlain's*; 1596-7 as *Hunsdon's*; and 1597-1603 as *Chamberlain's*. In 1603 King James took it under his patronage, and henceforth, till the closing of the theatres in 1642, it was known as the *King's Company*, and popularly spoken of as the *King's Men*. Shakespeare was a member of this company, and wrote all his plays for it. He was the only great dramatist of the period who wrote for but one company. Jonson, on the other hand, was connected with three leading companies. He began in 1597 by writing for the *Admiral's Men* (afterwards *Prince Henry's Men*), and wrote for them again in 1602. For the company of boys known as *Chapel* 1592-1603, *Queen's Revels* 1603-13, *Lady Elizabeth's* 1613-25, and *Queen Henrietta's* 1625-42, he wrote in 1598, 1600-1, 1605, 1609, 1614, 1633. For the *King's Majesties Servants*, or *King's Men*, he wrote 1598-9, 1603-5, 1610-11, 1617-32. Of his plays, *Sejanus* (1603), *Volpone* (1605), *Alchemist* (1610), *Catiline* (1611), *Devil is an Ass* (1616), *Staple of News* (1626), *New Inn* (1629), and *Magnetic Lady* (1632) were acted by this company (cf. title-pages in the Jonson folios, 1616 and 1631-41, and Fleay's *Biog. Chron.* 1. 356-87; 2. 403-4).

**Aut prodesse volunt**, etc. In his translation of the *Ars Poetica* Jonson renders thus:

Poets would either profit or delight;  
Or mixing sweet and fit, teach life the right.

Cf. also *Silent Woman*, Prologue.

**I. B. Fleay** identifies this person with J. Benson, who later (1635-40) became a publisher; and probably he is right. During this same year (1631) I. B. printed also *Bartholomew Fair* and *The Devil is an Ass* (see Jonson's letter to the Earl of Newcastle, *Introd.*, p. 14). In 1640 I. Benson published a small volume containing Jonson's mask, *The Metamorphosed Gipsies*, and a number of short poems 'never before printed.' That same year John Benson published in 12<sup>mo</sup> Jonson's translation of Horace's *Art of Poetry*, and in 4<sup>to</sup> *The Execration against Vulcan with Divers Epigrams*, etc., *Never Published before* (cf. *Pub. of the Grolier Club*, N. Y. 1893, pp. 130, 132). No doubt I. B., I. Benson, and John Benson are all one.

**Robert Allot.** Not the Robert Allot who in 1600 edited the poetic miscellany, *England's Parnassus*. The *Stationers' Register* (3. 686, *Arb.*) says he 'took up freedom' (i. e. from apprenticeship) Nov. 7, 1625. He published many books between 1626 and 1635 (cf. Hazlitt, *Handbook*), among them the second impression, or second folio, of Shakespeare's works (1632). For Jonson he published, besides our play, *Bartholomew Fair* and *Devil is an Ass*, all in 1631. Under date of Dec. 30, 1635, 'Mistris Allott' entered a book on the *Stationers' Register* 'for her 'copie' (4. 353), and the inference is that her husband was dead. Under date of July 1, 1637, she assigned her interest in a long list of 'copies', among them our play, 'which were Master Roberte Allotts deceased' (*ib.* 361-2).

**the Beare.** In the Shakespeare folio of 1632 Allot's sign reads 'the Blacke Beare.'

**Pauls Church-yard.** For a long time before the old Cathedral was destroyed by fire in 1666, St. Paul's Churchyard was mostly given up to stationers, each known by his sign. Several of Shakespeare's plays, among them *The Merchant of Venice* and *King Lear*, were first put on sale there.

## THE PERSONS OF THE PLAY

In accordance with his practice in all of his later comedies, Jonson here gives the persons of the play names descriptive either of their characters or their callings (cf. Glossary).

**5. Fitton.** Cf. *Cynthia's Revels* 1. 1: 'He doth feed you with fittons, figments, and leasings.' There Gifford says: 'Thus old

Gascoigne, "to tell a *fitton* in your landlord's eares." And North, in his Translation of Plutarch, "In many other places he commonly used to *fitton*, and to write devices of his own." It seems synonymous with feign or fabricate.' Cf. Glossary.

7. *Shvn-Field*. S<sup>o</sup> named partly because he is a seaman, but mainly because he is a coward (cf. 2. 4. 15; 4. 4. 150).

10. *Pyed-Mantle*. Cf. note on 2. 2. 41.

14. *Infanta of the Mynes*. For a similar use of *Infanta* cf. *Devil is an Ass* 4. 1: 'The very infanta of the giants.'

20. *Lick-Finger*. Cf. *Romeo and Juliet*, ed. Furness, 4. 2. 6: 'Sec. Serv. Marry, Sir, 'tis an ill cook that cannot lick his own fingers: therefore he that cannot lick his fingers goes not with me.' Furness quotes Steevens: 'This adage is in Puttenham's *Arte of English Poesie*, 1589, p. 157:

As the old cocke crowes so doeth the chick:  
A bad cooke that cannot his own fingers lick.'

It is also in Heywood's *Proverbs*, ed. 1874, p. 151.

Gifford's variant: 'Buz, Ambler, grooms.' Though Buz and Ambler are mentioned several times in the play, they nowhere appear in person; and hence do not belong in the *dramatis personae*. Moreover, they are emissaries, not grooms; cf. 1. 6. 52-3: 'two Groomes *Pawne*, and his fellow.'

## THE INDUCTION

1. *For your owne sake, not ours*. As Gifford points out, we should read 'his' instead of *ours* (cf. Prologue for the Stage, line 1).

Gifford has the Gossips enter after line 1, because they interrupt the Prologue. Cf. Dekker, *Gull's Hornbook*, chap. 6: 'Present not yourself on the stage, especially at a new play, until the quaking Prologue hath by rubbing got colour into his cheeks, and is ready to give the trumpets their cue that he is upon point to enter; for then it is time, as though you were one of the properties, or that you dropt out of the hangings, to creep from behind the arras, with your tripos or three-footed stool in one hand, and a teston [tester = sixpence] mounted between a forefinger and a thumb in the other; for if you should bestow your person upon the vulgar, when the belly of the house is but half full, your apparel is quite eaten up, the fashion lost, and the proportion of your body in more danger to be devoured than if it were served up in the Counter amongst the poultry.' Under Mirth's bold leadership, the gossips emulate the practice of the gallants.

6. *help* vs *to some stooles*. Cf. *Barth. Fair* 5. 3: 'Have you none of your pretty impudent boys now, to bring stools, fill



tobacco, fetch ale.' Cf. Dekker, *Gull's Hornbook*, chap. 6: 'By sitting on the stage, you may, with small cost, purchase the dear acquaintance of the boys; have a good stool for sixpence.' Cf. also Induction of *Cynthia's Revels*: 'What upon the stage too?' etc.

7. **Where? o'the Stage, Ladies?** 'It does not necessarily follow from this that ladies were ordinarily provided with seats upon the stage, as gentlemen were' (C.). Quite the contrary follows. Mirth's first words (line 1) and the Prologue's question here both suggest that the Gossips are doing a somewhat unusual and daring thing. Tattle is ashamed to be seen there, and shrinks behind her mask. Ward says (*Hist. Eng. Dram. Lit.* i. 477): 'No respectable woman might appear at a playhouse except with her face concealed under a mask,—a circumstance which, were it not for later experience, would help to account in return for the license that pervades so large a proportion of the Elisabethan drama. Nor will it be forgotten that women's parts were invariably acted by boys.' Strutt says (*Antiq.* 3. 105): 'The masks in general covered only part of the face, reaching down to the bottom of the nose, so that the mouth and chin might be seen, as also part of the forehead.' Cf. First Intermean, line 51.

11. **Mirth, . . . Christmas.** At this time, the English were remarkable for their manner of celebrating Christmas. On Christmas Eve began a festivity, varied with sports and pastimes, which lasted until Twelfth Day—i. e. January 6. In his *Survey* (p. 37) Stow says: 'In the feast of Christmas, there was in the King's house, wheresoever he lodged, a *Lord of Misrule*, or Master of Merry Disports, and the like had ye in the house of every nobleman of honour or good worship.' Out of the freedom granted this transient dignity and his satellites came scandalous abuses, calling forth denunciations from Prynne and other Puritans.

12. **Shrouetide.** Shrove Tuesday, or the day before the beginning of Lent, was formerly a day of feasting and merry-making. The *Book of Days* says: 'The merriment began the day before, on *Collop Monday*, so-called from the practice of eating collops of salted meat and eggs on that day. When Shrove Tuesday dawned, the bells were set ringing, and everybody abandoned himself to amusement and good humour. All through the day there was a preparing and devouring of pancakes. The pancake and Shrove Tuesday are inextricably associated in the popular mind and in the old literature.' Cf. also Taylor the Water-Poet, *Works*, 1630, p. 114-5, and Halliwell, *Dict.*

12-13. **It's merry when Gossips meet.** Cf. Bailey, *Dict.* (1721): 'A gossiping, a merry meeting of Gossips at a woman's lying-in.' Apparently, the merry-making of gossips passed into a proverb,

though I have not found it in the proverb-books: '*Tis Merry when Gossips Meet* is the title of a light comedy by Samuel Rowlands, published 1602. 'They say it is merry when gossips do meet' is the first line of a song (GC. 9. 336) in an undated interlude of Jonson's, written, Gifford thinks, for the christening of a son of the Earl of Newcastle. On *gossip*, cf. note on *Midsummer N. D.*, ed. Furness, 2. 1.

Probably the Gossips are not intended as a satire upon the female element in the audience—that was never more than a small fraction; but rather to symbolize the shallow and 'ridiculous' (cf. To the Readers) part of the audience, of either sex, and especially that part of it—probably always men—which sat on the stage.

15. **Noblemen . . . graue Wits.** Also seated on the stage. Cf. Dekker, *Gull's Hornbook*, chap. 6: 'Let our gallant, having paid it [the price of admission], presently advance himself up to the throne of the stage; I mean not into the lords room, [the stage-box, or first seat at the theatre] which is now but the stage's suburbs; . . . But on the very rushes where the comedy is to dance, yea, and under the state of Cambyzes himself, must our feathered estrich, like a piece of ordnance, be planted valiantly, because impudently, beating down the mews and hisses of the opposed rascality.' For the dramatist's relations with that part of his audience which sat on the stage, cf. the whole of chapter 6 in the *Gull's Hornbook*, and the induction of *Cynthia's Revels*.

25. **find.** Cf. the legal phrase *find guilty*; and see Glossary.

30. **expect . . . understand.** Cf. *Neptune's Triumph* (GC. 8. 24):

*Poet.* As, how, sir?

*Cook.* Expect. I am by my place, to know the palates of the guests; so you are to know the palates of the times; . . .

*Poet.* That were a heavy and hard task, to satisfy Expectation, who is so severe an exactress of duties; ever a tyrannous mistress, and most times a pressing enemy.

*Cook.* She is a powerful great lady, sir, at all times, and must be satisfied; so must her sister, Madam Curiosity, who hath as dainty a palate as she; and these will expect.

*Poet.* But what if they expect more than they understand?  
Cf. *Time Vindicated* (GC. 8. 3).

36. **Cry you mercy**, etc. 'This is meant as a satire on a line in Shakspeare's *Julius Caesar*, though it nowhere occurs as it is here represented' (W.).

'The commentators are right at last. Here is evidently an allusion to Shakspeare, and, for once, "old Ben speaks out."'

"The attacks on Jonson for this quotation, which are multiplied beyond credibility, are founded on two charges—first, that he has falsified the passage, and secondly, that he was actuated by malignity in adverting to it at all. I cannot believe that the passage is "quoted (as Steevens says) unfaithfully." It is sufficient to look at it in the printed copy to be convinced that it never came, in this form, from the pen of Shakspeare. One of the conspirators, Metellus Cimber by name, kneels at the feet of Caesar, with this short address:

"Metellus Cimber throws before thy seat  
An humble heart."—

And what is Caesar's reply?

"Know Caesar *doth not wrong*, nor without cause  
Will he be satisfied."

How satisfied, and of what? Here is no congruity, and the poetry is as mean as the sense. In Jonson it stands thus:

"*Met.* Caesar, *thou dost me wrong.*  
*Caes.* Caesar *did never wrong* but with just cause."

Here is at least a reference to something. The fact seems to be that this verse, which closely borders upon absurdity without being absolutely absurd, escaped the poet in the heat of composition, and being unluckily one of those quaint slips which are readily remembered, became a jocular and familiar phrase for reproving, as here, the perverse and unreasonable expectations of the male or female gossips of the day.

'To suppose, with Steevens and Malone, that Jonson derived all his knowledge of Shakspeare from his printed works, is not a little ridiculous: those gentlemen choose to forget that he passed his life among playhouses and players, and that he must have frequently seen *Julius Caesar* on the stage. There he undoubtedly heard the expression which he has quoted. He tells us himself that, till he was past the age of forty, he could repeat everything that he had written. His memory therefore was most retentive, and as his veracity was never called in question but by the duumvirate just mentioned, I cannot but believe that he has faithfully given the words as they were uttered . . . *Julius Caesar* was printed in 1623; but it does not necessarily follow from this that Jonson consulted the players' copy. He had no occasion to look into it for what he already knew; and if he had opened it at all, the probability is that he would have paid no attention to their botchery (for theirs I am persuaded it was), when the genuine words were already so familiar to him. He wrote and spoke at a time when he might easily have been put to shame if his quotation had been unfaithful' (G.).

Professor Felix E. Schelling (ed. of Jonson's *Timber*, 1892, p. 107), after quoting Gifford's words, 'The fact seems . . . familiar phrase,' says: 'Craik, too (*The English of Shakespeare*, p. 273), considers Jonson's criticism as "good evidence that the passage did not originally stand as we have it." On the other hand, Mr. W. Aldis Wright remarks the following (J. C., Clarendon Press Series, pp. 152-153): "I am not convinced that any change is necessary. Caesar claims infallibility in his judgments and a firmness of temper in resisting appeals to his vanity. Metellus, bending low before him, begins a flattering speech. Caesar, knowing that his object was to obtain a reversal of the decree of banishment which had been pronounced against his brother, abruptly interrupts him. To appeal against the decree implied that the decree was unjust; to demand his brother's recall without assigning a cause was to impute to Caesar that fickleness of purpose which he disdains in such strong terms. If it had not been for Ben Jonson's story, no one would have suspected any corruption in this passage. The question is whether his authority is sufficient to warrant a change . . . If the lines stood as Jonson quotes them, we must suppose one of two things,—either that in consequence of the ridicule they excited, Shakespeare himself altered them, or that they were altered by the players who edited the first folio, as Gifford believed. The former supposition is not probable, because if Jonson's remarks are hypercritical, and the lines yield a tolerable sense, Shakespeare would have been aware of this as well as any of his commentators, and is not likely to have made a change which is confessedly unnecessary . . . If the players introduced the alteration, it is not easy to see why they should have left out the words which Jonson puts into the mouth of Metellus, "Caesar, thou dost me wrong," nor why they should have written, "Know, Caesar doth not wrong," instead of "Caesar did never wrong." . . . On the whole, I am disposed to believe that Ben Jonson loved his jest better than his friend, and repeated a distorted version of the passage without troubling himself about its accuracy, because it afforded him an opportunity of giving a hit at Shakespeare." There is one word to add to this view of the question. I should prefer a more charitable explanation of Ben Jonson's remark, and concur in the opinion of Hudson, White, and Collier, that Jonson "was speaking only from memory, which, as he himself says, was "shaken with age now" (above 18 18), and so misquoted Shakespeare." In support of the text of the folio many other commentaries might be cited. It is sufficient to note here Mr. J. O. Halliwell-Phillips's observation: "If *wrong* be taken in the sense of *injury* or *harm*, as Shakespeare sometimes uses it, there is no absurdity in this line." Miss Lucy

Toulmin Smith finally caps the question by referring Shakespeare's passage to the well-known legal maxim, "The king can do no wrong." It may be added that Mr. Fleay (*Shakespeare's Manual*, p. 38) considers our present form of *Julius Caesar* a recension of Jonson.<sup>1</sup>

Sidney Lee (*The Life of William Shakespeare*, p. 176) says: "The most scornful criticism that Jonson is known to have passed on any composition by Shakespeare was aimed at a passage in *Julius Caesar*, and as Jonson's attack is barely justifiable on literary grounds, it is fair to assume that the play was distasteful to him on other considerations. "Many times," Jonson wrote of Shakespeare in his *Timber*, "hee fell into those things [which] could not escape laughter: As when hee said in the person of *Caesar*, one speaking to him [i. e. *Caesar*]; *Caesar thou dost me wrong*. Hee [i. e. *Caesar*] replied: *Caesar did never wrong, but with just cause*: and such like which were ridiculous." Jonson derisively quoted the same passage in the induction to *The Staple of News* (1625): "Cry you mercy, you 'did not wrong but with just cause." Possibly the words that were ascribed by Jonson to Shakespeare's character of *Caesar* appeared in the original version of the play, but, owing perhaps to Jonson's captious criticism, they do not figure in the Folio version, the sole version that has reached us. The only words that correspond with Jonson's quotation are *Caesar's* remark:

Know, *Caesar* doth not wrong, nor without cause  
Will he be satisfied.

(III. i. 47-8). The rhythm and sense seem to require the reinsertion after the word "wrong" of the phrase "but with just cause", which Jonson needlessly reprobated. Leonard Digges (1588-1635), one of Shakespeare's admiring critics, emphasises the superior popularity of Shakespeare's *Julius Caesar* in the theatre to Ben Jonson's Roman play of *Catiline*, in his eulogistic lines on Shakespeare (published after Digges's death in the 1640 edition of Shakespeare's *Poems*):

So have I seen when *Caesar* would appear,  
And on the stage at half-sword parley were  
Brutus and Cassius—oh, how the audience  
Were ravish'd; with what wonder they went thence  
When some new day they would not brook a line  
Of tedious, though well laboured, *Catiline*.'

40. whose clothes are best penn'd. Feathered. Stubbes in 1585 (*Anat. of Abuses*, p. 89) railed at the wearing of feathers,

<sup>1</sup> Apparently the copy of the Folio from which Mr. Lee took down this passage is different from that from which I got my text. I have seen one other copy, that of Dr. J. M. Berdan of New Haven, and it agrees with that in the Yale Library.

and said that the custom was 'so aduanced' in England 'that every child hath them in his hat or cap: many get good liuing by dying and selling of them, and not a few prove themselves more than fooles in wearyng of them.' Strutt says (*Antiq.* 3. 84) that the feather was one of the chief external marks of the noble or 'gentleman of distinction.' The allusion here seems to show that feathers were sometimes attached to the clothes as well as to the covering of the head.

The costumes of the stage in those days made little or no pretense at historical accuracy, but were like those of everyday men and women, and reflected the changes of the world of fashion. I incline to believe that Jonson includes in the allusion both the gallants sitting on the stage and the actors. Gossip Censure is indifferent to the play, provided she sees gallant costumes.

**46. and, hauing got the tricke on't.** 'There can be no doubt but this is particular satire, though it is not easy to say at whom it points' (W.).

**monstrous.** A Latinism (L. *monstruum* a prodigy). It harks back to *prodigiously* in the preceding line. Censure is thinking of the grotesque acting of the figures in the puppet-shows, or motions (cf. note on 4. 2. 137).

**52. fire-workes.** Then a popular amusement (cf. Strutt, *Sports and Pastimes*, p. 375). The Gossips may well start. If fireworks were introduced into plays, no doubt there were sometimes unhappy results for those sitting on the stage.

**57. Man-Midwife.** 'Accoucheurs' were scarcely known in France at this time. The profession found an obstacle in popular sentiment and gained ground but slowly. At the beginning of the 18th century Hequet wrote a work entitled *De l'Indecence aux Hommes d'accoucher les Femmes*. Probably in England also, at the date of this play, the man-midwife was a recent and an unpopular innovation; cf. the apologetic speech in 1. 5. 77-9. Nor does it appear that he ever flourished there. In her autobiography, Mrs. Laetitia Pilkington (1712-1750) says of her father, a Dublin physician: 'And there being but one man-midwife in the kingdom, my father made himself master of that useful art, and practised it with great Success, Reputation, and Humanity' (quoted in *Notes and Queries*, 5th S., 5. 99). Cf. also *Notes and Queries*, 2d S., 3. 156.

**62. Yonder . . . Tiring-house.** Cf. *Cynthia's Revels*, Induction:

'3 *Child*. Most willingly, my good wag; but I would speak with your author, where is he?

2 *Child*. Not this way, I assure you, sir; we are not so officiously befriended by him, as to have his presence in the tiring-house, to prompt us aloud, stamp at the book-holder, swear for our properties,

curse the poor tireman, rail the music out of tune, and sweat for every venial trespass we commit, as some author would, if he had such fine enghles as we. Well, 'tis but our hard fortune!

64. 'hem. See Glossary.

**spurges.** Whalley reads 'purges,' and Gifford follows him. Cunningham says: 'The change is injurious in every way.' Jonson has the word again, vol. 7, p. 117: "The spurging of a dead-man's eyes," where the spelling is not interfered with.' It is not a question of a change of spelling, however, but of substituting an entirely different word. Halliwell (*Dict.*) quotes from Palsgrave:

'I spurge

I clense as wyne or ale dothe in the vessel.'

66-7. a good Shrouing dish ( . . . taken up for a service of state somewhere, an't were knowne). Probably in a *good Shroving dish* Mirth's primary meaning is a generous dish of hot food, perhaps of pancakes, prepared for a Shrovetide feast. Possibly, however, in the phrase *a service of state*, she has in mind the vessel holding the food, and not the food itself.

In *taken up for a service of state somewhere, an't were knowne*, I think we have an allusion to the system of extortion practiced by James I. and Charles I. James had said that though the law forbade the crown to demand forced gifts, it did not forbid it to ask for voluntary loans or benevolences. As soon as he came to the throne, Charles had recourse to the same arbitrary method. The response was so meagre that in 1627 Charles passed from evasion into open defiance of the law, and levied a forced loan. Green says (*Hist.* 3. 130-1): 'Commissioners were named to assess the amount which every landowner was bound to lend, and to examine on oath all who refused. Poor men who refused to lend were pressed into the army or navy. Stubborn tradesmen were flung into prison.' In such a state of affairs, many persons, no doubt, as far as they could, concealed all signs of wealth; hence the significance of the words *an't were knowne*. *Taken up* means borrowed. Possibly where he could not extort money, Charles sometimes 'took up' plate. If we take *Shroving dish* to mean not plate, nor a piece of pottery, but a dish of food, then the allusion, though of course not to be construed literally, is all the more suggestive of the shifts to which royalty could stoop. Cf. also 5. 6. 40.

68. He doth sit . . . with one of his heads beaten out. For this neuter use of *his*, see Glossary. But may not the form of the pronoun here be due to a kind of attraction in *He*?

73-4. dead Sacke. Stale sack would indeed have been a *vexation* to Jonson, who preferred Canary sack. Cf. *Epigram* 101:

A pure cup of rich Canary wine,  
Which is the Mermaid's now, but shall be mine.

## THE PROLOGUE FOR THE STAGE

**4. shows.** Jonson himself, by his masks, had for years been helping to lead the public taste away from substance and acting to the spectacular side of stage-representation.

**7-12.** Cf. Dekker, *Gull's Hornbook*, chap. 6: 'By sitting on the stage, if you be a knight, you may happily get you a mistress; if a mere Fleet-street gentleman, a wife.'

**10-12.** and from her to walke With your discourse, etc. *From* means *beginning with*, and *with* means *in*, *in the course of*. At first the *discourse* (conversation) is personal: the *female* herself is the flattered subject of it; but from her, and from the whole present *scene*, it soon strays off into the field of society gossip.

**14. Coaches in Hide-parke.** Coaches, which according to Stow, were introduced into England by Elizabeth's 'Dutch' coachman in 1564, and 'the excessive use' of which had, on account of the Queen's displeasure, been restrained by act of Parliament soon after 1590, had come to be used so commonly among the middle class that, as Taylor the Water-Poet assures us, in 1623 they were kept for hire. Knight (*London* i. 27) quotes an old pamphlet, *Coach and Sedan*, as saying that in 1636 'the coaches in London, the suburbs, and within four miles compass without, are reckoned to the number of six thousand and odd.' An old letter-writer, speaking of the ladies appointed to meet the queen at Dover in May 1625, says (*Court and Times of Charles the First*): 'All their coaches [were] furnished with six horses, which comes altogether now in fashion; a vanity of excessive charge, and of little use.' Taylor thought pride was at the bottom of the passion for riding in coaches in his day, and no doubt pride took many a coach to Hyde Park in 1625; but flirting and intrigue also took them there. Cf. *News from the New World* (GC. 8. 343): 'Have they any places of meeting with their coaches and taking the fresh open air, and then covert when they please, as in our Hyde-park or so?'

**2 Her.** Above all the Hyde Parks in Christendom, far more hiding and private; they do all in clouds there; they walk in the clouds, they sit in the clouds, they lie in the clouds, they ride and tumble in the clouds, their very coaches are clouds.'

This kind of thing was made easier by the feminine fashion of wearing masks; see note on Induction, line 7. Cf. also Stubbes, *Anat. of Abuses*, p. 76.

**15-16. Medleyes . . . Phoenix.** 'Medley's was an ordinary or eating-house . . . The *Phoenix* was situated somewhere near the playhouse of that name in Drury-lane' (G.). LPP. has nothing on these two houses. For *Dunstan's*, see note on the Apollo Room, 2. 5. 127.



**26. Acme.** As Gifford surmises, 'mature age.' Until Jonson here wrote it as English, the word had always been written in Greek characters (cf. *NED.*).

**29-30. If that not like you,** etc. If that does not please you. 'The conclusion of this prologue cannot be praised for its modesty; but the audience heard a language not much unlike it from others. Ben alludes to his long absence from the stage, (nine years,) during which he fears not to affirm that, whatever change (for the worse) may have taken place in them, he has suffered no deterioration. He is not much out in the present case; but the *evolves were imperceptibly advancing upon Maris'* (G.).

### THE PROLOGUE FOR THE COURT

For declarations similar to those of this prologue, cf. *News from the New World* (GC. 8. 345).

**3. writ to the Meridian of your Court.** Written for, or in accordance with, the highest or meridian standard of taste, namely that represented by your Court.

**9. Title.** The board or play-bill which told the name of the piece. Cf. *The Spanish Tragedie*, ed. Boas, 4. 3. 17:

Well doon, *Balthazar*, hang up the Title.

**12. truths.** Facts. Jonson had no patience with those who insisted on seeing personal satire in the characters of his plays. Cf. *Barth. Fair*, Induction: 'Any state-decypherer, or politic *picklock* of the scene, so solemnly ridiculous as to search out who was meant by the ginger-bread woman.' Cf. the Prologue of *The Silent Woman*; *News from the New World*; and the dialogue in prose between the Boy, Probee, and Damplay at the end of the second act of *The Magnetic Lady*.

### ACT I. SCENE I.

**2. And thou hast fitted me.** 'I apprehend that *an'* should be the reading instead of *and'* (C.).

**SN. Gowne.** At the date of this play, and indeed till late in that century, the gown was a regular part of the wardrobe of a gentleman (cf. Planché, *Cyc. of Costume* I. 217). Probably the gown Peniboy wears here is a morning-gown, or dressing-gown. Line 15 suggests that it may be a special kind of gown, which he is obliged to wear as a sign of wardship; but I incline to think that the symbolism he sees in the act of throwing it off is a mere fancy of the moment.

3-5. Cf. Introduction, p. 26.

5. **Hermaphroditicke.** In 1585 Stubbes wrote (*Anat. of Abuses*, p. 68): 'The women there have dublettes and ierkins, as men have here, buttoned up the breast [etc.] Wherefore, these women may not improperly bee called hermaphroditi, that is monsters of both kinds, halfe women, halfe, men.' Cf. Middleton, *A Mad World*, ed. Bullen, 3. 3: 'Why, the doublet serves as well as the best, and is most in fashion; were all male to the middle.' Bullen notes: 'Cf. Dekker's *Seven Deadly Sins*:—"If men get up French standing collars, women will have the French standing collar too: if *doublets* with little thick skirts (so short that none are able to sit upon them), women's foreparts are thick-skirted too." Averell in his *Merualous Combat of Contrarieties*, 1588 (quoted in the notes to Furnivall's ed. of Stubbes), tells of women who "are so disguised, that though they be in sex women, yet in attire they appeare to be men, and are like Androgyni, who, counterfeiting the shape of either kind, are indeed neither." Cf. also *News from the New World* (1620): '1. *Her.* Only one island they have is called the isle of the Epicoenes, because there under one article both kinds are signified, for they are fashioned alike, male and female the same.' The imitation, however, was reciprocal. Osborne (*Sec. Hist.* 1. 275), says James bore himself towards his favorites 'as if he had mistaken their sex, and thought them ladies; which I have seene Somerset and Buckingham labour to resemble, in the effeminateness of their dressings.' In describing his early impressions of Court, Wither says (*Juvenilia* 1. 9):

The cruel Lycanthropi walkt in sight,  
So did the beastly loose *Hermaphrodite*.

Cf., also, *ib.* 3. 838:

Never took her heart, delight  
In your *Court-Hermaphrodite*.

As *The Staple of News* was presented at Court, it was none too politic of Jonson to put this allusion into it. No doubt the objects of it sat on the very stage itself.

6. **And those bring all your helpes, and perspicills.** And let those [i. e. eyes] bring, etc. *Helpes* means helps for the eyes, that is spectacles. I believe I have heard Canadians use the word in this sense. Whalley defined *perspicills* as 'optic glasses', and cited the first line of the passage below. Gifford criticised the citation as inapt. 'Gifford', says Cunningham, 'may well be amused with Whalley's quotation, but his mistake was only in withholding what followed:

Sir, 'tis a *perspicil*, the best under heaven:  
With this I'll read a leaf of that small Iliad  
That in a walnut-shell was desk'd, as plainly,  
Twelve long miles off, as you see Pauls from Highgate.

—Tomkins, *Albumazar* 1. 3.'

**9. will.** For this use of *will* in the first person to form the future tense, see Schmidt, *Shak. Lex.* II. under *will* as irregular verb, 4).

**11-12. deare watch . . . inough.** 'Nares cites this as an early mention of a repeating watch' (C.).

**15. wardship.** Probably Peniboy is the King's ward. All the lands of England are supposed to be held, mediately or immediately, of the King, who is styled the lord paramount. Those who held immediately under him in right of his crown and dignity were called tenants *in capite*, or in chief. Until the middle of the 17th c. most of the lands of the kingdom were held by this tenure. One of the fruits of it was the institution of wardship. When a tenant died who held *in capite* and by Knight-service, if his heir, to use Blackstone's words (2. 67-8), 'was under the age of twenty-one, being a male, or fourteen, being a female, the lord was entitled to the *wardship* of the heir, and was called the guardian in chivalry. This wardship consisted in having the custody of the body and lands of such heir, without any account of the profits, till the age of twenty-one in males, and sixteen in females. . . . When the male heir arrived to the age of twenty-one, or the heir-female to that of sixteen, they might sue out their livery or *ousterlemain*, that is, the delivery of them out of their guardian's hands. For this they were obliged to pay a fine, namely, half a year's profits of the land.' The lord also had the right of disposing of his ward in marriage and of exacting a heavy forfeit, in case of disobedience in this matter. 'This', says Blackstone, 'sometimes led to enormous abuses.' On coming to their own, heirs often found their estates ruined. From time to time Parliament tried to alleviate the abuse. In 1610 King James made the proposal known as the Great Contract, 'a bargain with the commons by which the King was to sacrifice his feudal revenue, most of which arose from the Court of Wards, and to receive in return £200,000 a year' (*DNB.*). Nothing came of it. He brought up the matter a second time in 1613, but again without result. Later, he used his rights of wardship and marriage recklessly as a means of extortion (cf. Green, *Hist.* 3. 92).

**19. sue out no mans Liuery.** Cf. Glossary, and note on line 15. 23-25. Cf. Introduction, p. 26.

**24. prosecut'st.** A Latinism (cf. Glossary).

**26-27. Thus to retard . . . to beat thee.** Gifford deletes the colon after *longings*, and the comma after *man*, making the two lines mean: Thus to retard my longings to beat thee on the day I doe write man—a pleasantry of which Peniboy is not incapable. On the other hand, it is possible that something has dropped out. In view, however, of Jonson's habit of playing on words, especially in this comedy, I believe the passage stands here as he

wrote it. Peniboy's elation verges on playful incoherence, and instead of sticking to his original intention of saying *write* unequivocally and ending the sentence with *man*, he quibbles on *write* and 'right,' and then carries out the new idea suggested by the latter.

33. *about two thousand a yeere*. What Peniboy's wardship would have meant to the king (cf. note on line 15).

## SCENE II.

5. *Before a quarter*. A quarter before.

13. *hindred thee*. In this context, the omission of *from* or *from doing* after the object is peculiar. It seems to be a distinct use of the verb, rather than an ellipsis.

14. *three liues*. 'A lease, grant, etc., for (two, three, etc.) *lives*: One which is to remain in force during the life of the longest liver of (two, three, etc.) specified persons. Hence occasionally the persons on whose length of life the duration of a lease depends are called the *lives*' (NED.).

15. *Copy-holder*. Cf. Glossary, and Blackstone, *Comm.* 2. 95.

22-36. Cf. the passage quoted from *News from the New World* in note on 1. 5. 36-50. Cf. also Introduction, pp. 18, 33, 44.

39. *giue him a loaf, Thom*. 'Again! Our old writers are never weary of this jest. In the *Rebellion*, by Rowlins, allusions to this artophagous propensity of the tailors occur in almost every page' (G.). Nares says 'it was imputed to them that they were immoderately fond of rolls, hot or cold.' He cites *Barth. Fair*, 5. 3: 'I think one *tailor* would go near to beat all this company of puppets with a hand bound behind him.' In *The Fair Maid of the Inn*, 4. 2, Forbosco, speaking of the cost of maintaining 'monsters,' says: 'And your elephant devours so much bread, brings in so little profit, his keeper were better every morning cram fifteen tailors with white manchet.'

*Lit.* Aye, and eat them all too, an they were in cake-bread.'

48. *Emissaries*. See Glossary. Cf. *Underwoods* (GC. 8. 301):

You shall neither eat nor sleep,  
No, nor forth your window peep,  
With your emissary eye.

55. *canst*. I think, with Whalley, that this is the old independent verb which means *to know* (cf. variant).

*ordinaries*. Cf. *Volpone* 5. 3:

Sir P. O, I shall be the fable of all feasts,  
The freight of the Gazetti, ship-boys' tale;  
And, which is worse, even talk for ordinaries.

Cf. Dekker, *Non-Dram. Works* 4. 221: 'In obseruing of whom and of the place, he found, that an Ordinary was the only *Rendewous* for the most ingenious, most terse, most trauild, and most phantastick gallant: the very *Exchange* for newes out of al countries.'

**59. Pauls.** Long before and for some time after Jonson's day, the body, or middle aisle, of St. Paul's church, commonly called 'Paul's Walk' or 'Duke Humphrey's Walk,' was a public resort and one of the great news emporia of London. The literature of the time contains many allusions to this fact. . . . Cf. Osborne, *Secret Hist. of King James*, p. 209: 'It was the fashion of those times, and did so continue till these . . . for the principall gentry, lords, courtiers, and men of all professions, not meerly mechanick, to meet in Pauls church by eleven, and walk in the middle ile till twelve, and after dinner from three to six; during which time some discoursed of businesse, others of newes. Now, in regard of the universall commerce, there happened little that did not first or last arrive here.' Cf. Earle, *Microcosmographie*, 1628, p. 73: 'It is the land's epitome, or you may call it the lesser isle of Great Britain. It is more than this—the whole world's map, which you may here discern in its perfectest motion, justling and turning. It is a heap of stones and men, with a vast confusion of languages; and, were the steeple not sanctified, nothing liker Babel. The noise in it is like that of bees—a strange humming or buzz, mixed of walking, tongues and feet. It is a kind of still roar or loud whisper. It is the great exchange of all discourse, and no business whatsoever but is here stirring and afoot. . . . It is the general mint of all famous lies, which are here, like the legends of popery, first coined and stamped in the church. All inventions are emptied here, and not few pockets. . . . It is the cars' brothel, and satisfies their lust and itch. The visitants are all men without exceptions; but the principal inhabitants and possessors are stale knights and captains out of service—men of long rapiers and breeches—which after all turn merchants here, and traffic for news.' Cf. also Dekker, *The Dead Terme* (*Non-Dram. Works* 4. 42. ff.), particularly *Pauls Steeples Complaint*.

**Exchange.** The first Royal Exchange, founded by Sir Thomas Gresham, begun in 1566, opened in Jan. 1570-71, and burned down in the great fire of 1666. In general plan, it was a quadrangle, with a cloister running round the interior of the building, a corridor, called the 'Pawn' (path or walk) above, and attics or bedrooms at the top. The 'Pawn' was a vast bazaar. Foreign merchants had booths there, each nationality being assigned a separate space. There was a medley of costumes and tongues. 'At every turn,' says Dekker, 'a man is put in mind of Babel, there is

such a confusion of languages.' The Exchange was not only a mart for material wares; it was a mart for news as well, and competed almost on even terms with Paul's in its attractions for loungers. 'The doors were open,' says Knight (*London* i. 376), 'till nine in the summer, and ten in the winter; and the crowd of loungers who came for any other purpose than to buy, after they had spent the afternoon in Paul's, gave the evening to the Exchange.'

**Westminster-hall.** The old hall in the palace of the Kings of England at Westminster, built in the reign of William Rufus, and originally consisting of a nave and aisles. 'The Law Courts of England were of old held in the open hall; the Exchequer Courts at the extreme end, and the Courts of Chancery and Kings at the opposite end; and here, in certain courts built by Sir John Soane, on the west of the hall, they continued to be held until the opening of the New Law Courts in 1882. . . . Besides the Law Courts, a part of Westminster Hall was taken up with stalls of booksellers, law stationers, sempstresses, and dealers in toys and small wares' (*LPP.*).

67-70. Ambler . . . Buz. Cf. *Neptune's Triumph* (1624):

Her frisking husband,  
That reads her the Coranto every week.  
Grave master Ambler, news-master o' Paul's,  
Supplies your capon, and grown captain Buz,  
His emissary, underwrites for Turkey.

69-70. A fine pac'd . . . middle Ile. For *middle Ile*, cf. note on line 60 above, and note on 3. 3. 51. For the pacing there, cf. Dekker, *Gull's Hornbook*, chap. 4: 'He therefore that would strive to fashion his legs to his silk stockings, and his proud gate to his broad garters, let him whiff down these observations: for if he once get to walk by the book, and I see no reason but he may, as well as fight by the book, Paul's may be proud of him; Will Clarke shall ring forth encomiums in his honour; John in Paul's Churchyard shall fit his head for an excellent block; Whilst all the inns of court rejoice to behold his handsome calf.'

71. A Dutch-man. Nott, who edited *The Gull's Hornbook* in 1812, says (p. 7): 'Dutchman was a generic name in Decker's day, for any one belonging to the German Continent. The old writers perpetually called the German the Dutch language.' Cf. Dekker, *Non-Dram. Works* 4. 188: 'There was no *Spaniard* (in that Age) to Braue his enemy in the Rich and Lofty *Castilian*: . . . no *Germaine* to thunder out the high and ratling *Dutch*.'

**Exchange.** All read 'Exchange.' The word stands here as Buz, who was a 'Dutchman,' would be likely to pronounce it.

88. *Æsops Asse*. Alluding to the fable of the ass who thought to gain favor with his master by imitating the playful and affectionate behavior of the latter's dog, but gained only a sound beating. Cf. Fuller, *Gnomologia*, p. 22: 'An ass was never cut out for a lap-dog.'

99. *Right Spanish perfume, the 'Lady Estifania's*. Strutt (*Antiq.* 3. 89) cites line 99 to show that 'the beaux were none behind' the ladies in the use of perfumes. Stubbes (1585) speaks scornfully of the use of perfumes both by 'gentlemen' and 'gentlewomen' as a kind of 'sweete pride'. See note on 1. 6. 66. Probably Peniboy's pockets were of leather. In *The Devil is an Ass* (4. 1) Jonson speaks of 'Spanish pumps of perfumed leather'. In *The New Inn* (2. 2) Sir Glorious Tiptoe's gloves are 'the natives of Madrid,' and highly perfumed.

The *Lady Estifania* seems to have been a dealer in cosmetics as well as perfumes. In *The Devil is an Ass* (4. 1.) we hear of 'the water of the white hen of Lady Estifania's,' a 'new complexion.'

102. *Italian prints*. Cf. *Cynthia's Revels* 2. 1: 'Phil. I'll be sworn, this is most excellent for the device, and rare; 'tis after the Italian print we look'd on t'other night.' Gifford remarks on this passage: 'Phantaste [Philautia rather] alludes, perhaps, to the *Habiti Antichi e Moderni di Cesare Vecellio*, published at Venice in 1589.'

103. *Arras hangings*. See Glossary. *CD.* cites Dyce, note on Ford's *Lover's Melancholy* 2. 2: 'Arras was used precisely as a curtain; it hung (on tenters' or lines) from the Rafters, or from some temporary stay, and was opened, held up, or drawn aside, as occasion required.'

*Taylor's Libraries*. Cf. citation from *Pan's Anniversary* in note on 3. 2. 128-30.

104. *silk-worme*. A recent thing in England. In 1609, to encourage the manufacture of silk, King James had several hundred thousand young mulberry-trees brought over from France and distributed throughout the island (cf. *Harl. Misc.* 2. 218-23).

110. and thence [sir] comes your proverb. 'Gifford interpolated the word *sir*, I think unnecessarily, as in all probability the accent was thrown on the second syllable in *proverb*' (C.).

112-18. Cf. *Dejectio aulic* in Jonson's *Timber*.

113. *fool'd you vp*. Whalley thinks this 'got into the text by mistake,' and he suggests for the correct reading *followed you up*, as 'seeming to be countenanced' by the metaphors that follow. Gifford says: 'But he [W.] overlooks the contrast between *fool* and *wit*. . . He might have learned from Shakespeare, that to play the fool well *doth ask a kind of wit*. . . To *fool up* is a

very common expression in our old writers, and means—to practice, or humour any act or folly, to a ridiculous excess.’ A young man who formerly lived in Constantinople recently told me that the phrase *to fool up with*, meaning to trifle with, is common among the English residents there.

121. A broken sleeue, etc. Cf. Heywood, *Proverbs*, ed. 1874, p. 36:

A broken sleeve holdeth th’ arme back.

The editor of the *Proverbs* cites *Parlament of Byrdes*, 1550:

It is a terme with John and Jacke,  
Broken sleeve draweth arme a backe.

Jonson uses this proverb again in *The Fortunate Isles*.

129. Giue me my hat. To the haberdasher, i. e. *hatter*. Gifford has both a *haberdasher* and a *hatter* enter here, thus introducing an extra person into the play (see variant).

131. Girdle. Leather and velvet were among the materials of which gentlemen’s girdles were made. According to Fairholt, it was customary to suspend the purse from it, and, according to Gifford, ‘the dagger or small sword.’ Cf. Planché, *Cyc. of Costume* 1. 206, and GC. 2. 146, note.

The second sentence in this line, and perhaps the first also, is addressed to the *linnener*, who has just entered.

Ruffe. Cf. Stubbes’ description of the ‘great and monstrous ruffles’ of Elizabeth’s reign, *Anat. of Abuses*, pp. 40–1. Planché’s reproductions of engravings of Justices of the King’s Bench show that in 1624 the ruff was still a large affair, and probably a costly one.

132. Inprint. Cf. Glossary. Cf. *Ev. Man Out* 2. 2: ‘*Fal.* O, you are a gallant in print, now brother.’ Whalley there cites *All Fools*:

’Tis such a pick’d fellow, not a hair  
About his whole bulk, but it stands *in print*.

And Massinger, *The Guardian*:

. . . Is he not madam,  
A monsieur, now, *in print*?

133. O’the blocke passant. Made on the mold or shape that is current, or in fashion. Cf. *Much Ado* 1. 1: ‘He wears his faith but as the fashion of his hat, it ever changes with the next block.’

139. they appeare to ’hem presently. Gifford erroneously reads ‘him’ for ‘hem.’ *Hem* refers to names. The whole expression = ‘they answer (*appeare*) to their names in person.’ Cf. *presently* in Glossary.

142. prime. This may mean either first in order of time, or first in importance. It may also have the sense: Relating to the condition of early manhood. All are pertinent.



**144. Spurres.** Strutt (*Antiq.* 3. 98) says that in the reign of Charles I. it was 'the almost universal custom with the men of wearing boots and spurs, insomuch that they were seldom seen without them.' The spurs of knights were gilt, those of esquires silvered. Probably ornaments called 'gingles' were often attached to spurs to increase their clank.

### SCENE III.

**3. breeches.** Strutt says (*Antiq.* 3. 97): 'When king James came to the crown, many, nay most of the old fashions used in the days of Elizabeth, came up again one after another . . . In 1614, the great breeches were again revived.' These were stuffed out to an enormous size.

**9. margents.** The form used by Shakespeare.

**10. Ioule of a Iaylor.** Cf. *Gipsies Met.* (GC. 7. 394):

The jowl of a jailor was serv'd for a fish.

**16. Bill-men.** 'The old quibble between a tradesman's bill and the weapon of war so called. The word rarely suggests itself to any of our ancient dramatists without furnishing matter for an equivoke' (G.).

**19. first newes.** Cf. Introduction, p. 26.

**29. two hundred.** Cf. Introduction, p. 26.

**30. Pyoners.** Peniboy Canter uses the term contemptuously. Pioneers were much despised in that city. Soldiers were often relieved of their swords, and reduced to the work of pioneers, as a punishment.

**31. Secure your Casamates.** "Casamatta", says Jonson's friend Florio, "is a casamat, a canonrie or slaughter-house, so called of enginers, which is a place built low under the wall or bulwarke not arriving unto the height of the ditch [counter-scarp?], and serves to annoy or hinder the enemy when he entreth the ditch to skale the wall.' This is what we should now call a *fausse-braye*, but the 'casamate' which Jonson intended is no doubt the 'canonrie' described by Florio' (C.).

**35. Strengths.** Whalley was not certain that *strengths* could mean strongholds; but even if it did, he said it does not well coincide with the expression of *lining* and *perfuming* them with *gold* and *amber*. Hence he proposed the conjecture *suits*.

**36. Amber.** Ambergris, at that time much used in perfumery and in cookery. It was also believed to be an aphrodisiac.

**38. I looke on nothing but Totalis.** Cf. Dekker, *Gull's Horn-book*: 'Cast your eye only upon the totalis.'

42. 'Gifford here interpolates a stage note: "They make legs to him." It is rather exceeding the license of an editor to interpolate without authority directions like these' (C.).

43. **Chanter.** See note on 1. 6. 70.

44. **to cherish Shop-keepers,** etc. Cf. *Eastward Ho*, ed. Bullen, 1. 1. 35: 'How could merchants thrive, if gentlemen would not be unthrifths?'

47. **A long vacation, from their coozening.** Alluding to the Plague, which had decimated London during the preceding year, and was not yet entirely over. While it was raging, the raw and gullible country-men, who were the chief prey of the shop-keepers, had, no doubt, kept away from London. See notes on 2. 3. 4; and 4. 5. 171.

53. **right Rippon.** Genuine Ripon-made. Ripon is a town in Yorkshire. Cf. Fuller, *Gnomologia*, p. 28: 'As true steel as Rippon spurs.' Nares says: 'Ray has a local proverb, As true as Rippon rowels; with this note subjoined: "It is said of trusty persons, men of metal, faithful in their employments. Rippon in this county is a town famous for *Spurs of England*, whose rowels may be enforced to strike through a shilling, and will break sooner than bow."'

In notes on *Every Man Out*, pp. 48, 80, Gifford maintains that the jingling of spurs, often referred to in the literature of the time, was due neither to small rings, as Whalley said, nor to bells, as Theobald said, but solely to the large, loose, blunt rowels. His strongest proof is from the *Fleire*: 'Your swaggerer is like your walking spur; he gingles much, but he never cuts.' Blunt rowels, however, would never *strike through* a shilling or an angel.

57. **Sir Beuis Bullion.** 'At this place Mr. Dyce wrote in his copy, "Here Gifford has no note. The name sir Bevis Bullion contains an evident allusion to sir Bevis Bulmer,—a well known personage of those days, who, I believe, was Superintendent of the Royal Mines, or at least had some situation connected with them. Prince, in the *Proemium* to the *Worthies of Devon*, mentions that that 'famous artist,' sir Bevis Bulmer, Kt., by his excellent skill in minerals, extracted a great quantity of silver from the Combe-Martin mines, a portion of which he caused to be made into two cups in 1593, and presented them inscribed with verses,—the one to William Bouchier, earl of Bath, the other (weighing 137 ounces) to sir Richard Martin, Lord Mayor of London, 'to continue to the said city for ever.'"

'Very shortly after his accession to the throne of England James sent him beyond the Tweed to develop the mineral wealth of his native land. On April 14th, 1608, the King made him a free gift

of £500, and on the 24th he received a discharge for £2,419 16s. 10d. granted him to be employed about the mines in Scotland' (C.).

**65. Ale, and nutmegges.** A writer in *Notes and Queries* (8th S. 12. 133), who signs himself C. C. B., quotes from Gerard: 'Nutmegs cause a sweet breath and amend those that do stink. They are good against freckles, they quicken the sight, strengthen the belly, break wind, and stay the laske.' On the same page another correspondent (Dudley Walton) says: 'According to Dr. Jacob Schmidius, in his *Ephemerides of the Curious* (quoted in the *Annual Register*, 1767, p. 107), nutmegs were then used as domestic medicine. He relates that a young man ate four nutmegs and drank some glasses of beer for a violent attack of dyspepsia, and in consequence went insane for several days.' From *Notes and Queries*, 8th S. 12. 27, 70, it would appear that pocket nutmeg-graters used to be carried by both men and women. Men sometimes carried them in the heads of their canes. Probably they were often produced when ale or beer was being drunk. Nutmeg has narcotic properties, and perhaps this was one reason why it was used in ale and beer. Nutmeg seems also to have been regarded as an aphrodisiac: cf. *Gips. Metam.* (GC. 7. 387): 'And I have lost an enchanted nutmeg, all gilded over, was enchanted at Oxford for me, to put in my sweetheart's ale a'mornings.'

#### SCENE IV.

**2. Carpet.** The word occurs in *The Silent Woman* (4. 2), where Gifford makes the following note: 'Formerly these ornamental pieces of tapestry furnished employment for the ladies, in the long nights of winter. I have seen several of them in our old mansion-houses. Carpets were not at this period laid on the floor, except occasionally, to kneel on, or for purposes of state.' See Glossary.

**6. Spinola, and his Egges.** Cf. 3. 2. 46.

**13-17. Butterwoman . . . Capitaine liu'd.** 'Fletcher's *Fair Maid of the Inn* [4. 2], which appeared a few months after *The Staple of News*, has a close imitation of this and similar passages.

"*For.* It shall be the ghost of some lying stationer, a spirit shall look as if *butter* would not melt in his mouth; a new Mercurius-Gallo-Belgicus.

*Cox.* O, there was a *captain* was rare at it.

*For.* Never think of him: though that captain writ a full hand-gallop, and wasted more harmless paper than ever did laxative physic, yet will I make you to out-scribble him."

'Not one of the poet's editors appears to have suspected the allusion here, or to have understood the passage. Both Jonson and Fletcher had in view *Nathaniel Butter*, who, if we may trust the

present account of him, was bred a *stationer*, failed in his profession, and betook himself to the compilation of news from all quarters.

The verse which mentions the *captain* is a parody of one in poor old *Jeronimo*:

It is not now as when Andrea lived.

The Captain, of whom I have nothing certain to say, appears to have rivalled Butter in the dissemination of news. In that age the middle aisle of St. Paul's swarmed with disbanded or broken ancients, lieutenants, &c., who, on the strength of having served a few months in the Low Countries, assumed, like *Cavaliero Shift*, an acquaintance with all the great officers in the field, and amused the idle citizens with pretended intelligence from the armies. One of these (the Captain of Jonson and Fletcher) seems to have turned his inventive faculties to account, and printed his imaginary correspondence, instead of detailing it *viva voce* (G.).

Mr. H. C. Hart, in *Notes and Queries* for Sept. 3, 1904, suggests that 'probably' the Captain Buz of the passage quoted from *Neptune's Triumph* in the note on I. 2. 68-70 is the same person as the Captain here. He points out that in *Neptune's Triumph* (designed for Jan. 6, 1624) the Captain is spoken of as alive, but that in *The Fair Maid* (Jan. 1626), and here in *The Staple of News* (Feb. 1626), he is spoken of as though dead. Mr. Hart dates our play 1625. This, however, does not hurt his argument. He takes 'ghost' in *The Fair Maid* as referring to the Captain: it refers to the 'lying stationer.' His inference, however, that the Captain was dead when that passage and this in our play were written, is just.

'In a letter of John Chamberlain to Sir Dudley Carleton, dated 4 Sept., 1624 (*Court and Times of James I.*, 2. 473-4),' continues Mr. Hart, 'I believe we learn who this Captain was. He says: "Sir James Crofts, our oldest pensioner at Court, and *Captain Gaisford*, our *newsmonger and maker of gazettes*, are gone the same way."

This Gaisford, or Gainsford, was a well-known writer, whose works will be found mentioned in Loundes, Hazlitt's *Index*, &c. His usual publisher was N. Butter, and his best publication was 'An Answer to G. Wither's *Motto*' (1625), over which work of Wither's Ben had got into trouble. From the date of Gainsford's death and from Chamberlain's description of him I have little doubt he is our missing Captain, and the probability is heightened by the likelihood of "Grave Master Ambler" being an anagrammatic hit at Master Chamberlain, who was an indefatigable "newsmaster of Pauls," and the main part of whose name supplied the sobriquet. There is evidence in a previous letter of Chamberlain's (2. 356) that

that letter-writer did not take Ben's part in the scrape he got into for personating Wither as "Chronomastix" in his *Time Vindicated*. Moreover, Ben dearly loved an anagram.'

Probably Mr. Hart is right in both of his identifications. For general information on Gainsford and Chamberlain, cf. *DNB*. For Butter, cf. *DNB*, and Introduction, pp. 37-46.

15. Till Emissary Exchange, or Pauls send in. Cf. note on 1. 2. 60.

#### SCENE V.

9. **Barbers newes.** 'Formerly the barber was also a practitioner in surgery and dentistry' (*NED.*). He was, therefore, a rather important man. The cittern, which might be heard at any time in his shop, helped to make it a lounging-place for gallants, and consequently an exchange for news. See note on line 129.

10. **Watermens newes.** The watermen of the Thames, including all kinds of boatmen, were a large and important class. Taylor the Water-Poet says that in the time of Elizabeth 'the number of watermen, and those that lived and were maintained by them, and by the only labour of the oar and scull, betwixt the bridge of Windsor and Gravesend, could not be fewer than 40000.'

12-13. **As vacation newes, Terme-newes.** Until the Judicature Act of 1873 there were in England four fixed periods or terms in the year, of about three weeks each, during which the law-courts were open. These were Hilary, Jan. 11-31; Easter, Apr. 15-May 18; Trinity, May 22-June 12; Michaelmas, Nov. 2-25. Nares says: 'The law terms were formerly the great times of resort to London, not only for business, but pleasure. They were the harvest times of various dealers, particularly booksellers and authors, many of whom made it a rule to have some new work ready for every term. . . . In fact, books were seldom published except in term time.' Dekker's *The Dead Terme* (*Non-Dram. Works* 4. 42 ff.) bears witness to the bustle and the importance of term-time to business, and the deadness of vacation-time.

14-21. **Reformed newes . . . kingdome.** Cf. the Factor's first speech in the mask, *News from the New World* (1620-1): 'I do write my thousand letters a week ordinary, sometime twelve hundred, and maintain the business at some charge both to hold up my reputation with mine own ministers in town and my friends of correspondence in the country: I have friends of all ranks and of all religions, for which I keep an answering catalogue of dispatch; wherein I have my puritan news, my protestant news, and my pontifical news.' There 'friends of correspondence' means persons whom the Factor supplies with news by letter; here 'men of corre-

spondence' means persons who write news-letters from the shires to the vendors in London. Cf., also *Epigram* 92, which is directed against the hunger for news:

They all get Porta [Neapolitan writer on cipher codes,  
d. 1615], for the sundry ways  
To write in *cipher*, and the several keys  
To ope the *character*.

**16. Precedents.** For *precedent* in the sense of sign or indication, cf. *Venus and Adonis*, lines 26-7:

With this she seizeth on his sweating palm  
The precedent of pith and livelihood.

**23. Mercurius Britannicus.** 'A news-journal then published with that title' (W.). 'Whalley speaks entirely at random on this subject. Mercurius Britannicus was the assumed name of the composer of the "journal," or rather pamphlet, which was called the *Weekly News*. Who this person was I cannot inform the reader. He was evidently encouraged by the success of Butter. There were two writers who subsequently joined him, Watts and Bourne;—one of these might have been his competitor: but this is merely guesswork' (G.). It would seem that Gifford did not know that Butter published the *Weekly News*.

**32. The publique Chronicler.** Mercurius Britannicus?

**36-50.** Cf. *News from the New World* (GC. 8. 337):

*Factor.* And I have hope to erect a Staple for News ere long, whither all shall be brought, and thence again vented under the name of Staple-news, and not trusted to your printed conundrums of the serpent in Sussex, or the witches bidding the devil to dinner at Derby: news, that when a man sends them down to the shires where they are said to be done, were never there to be found!

*Print.* Sir, that's all one, they were made for the common people; and why should not they have their pleasure in believing of lies are made for them, as you have in Paul's, that make them for your selves.

**1 Her.** There he speaks reason to you, *sir*.

*Fact.* I confess it; but it is the printing I am offended at, I would have no news printed; for when they are printed they leave to be news; While they are written, though they be false, they remain news still.

*Print.* See men's divers opinions! It is the printing of them makes them news to a great many who will indeed believe nothing but what's in print. For those I do keep my presses, and so many pens going to bring forth wholesome relations, which once in half

a score of years, as the age grows forgetful, I print over again with a new date, and they are of excellent use.

*Chro.* Excellent abuse rather.'

See note on 1. 2. 22-36.

**40. Monsters.** Strutt remarks upon the fondness of the English for seeing strange animals, 'and especially such of them as are of the monstrous kind.' He reminds us of the *Tempest* 2. 4, where Stephano, seeing Caliban, says: 'Were I in England now, as once I was, and had this fish painted, not a holiday fool there but would give me a piece of silver. There would this monster make a man: any strange beast there makes a man. When they will not give a doit to relieve a lame beggar, they will lay out ten to see a dead Indian.' 'Indeed,' continues Strutt (*Sports and Pastimes*, Introd., p. 49), 'we may observe that a cow with two heads, a pig with six legs, or any other unnatural production, with proper management are pretty certain fortunes to their possessors.' The exhibitors of such attractions had to pay a license-fee or be subject to the law against vagrants. Jonson alludes here to the evasion of the law, which, no doubt, was frequent. For another application of the term *monster*, cf. note on 4. 2. 137.

**58-62. Cheat**, etc. See Introduction, p. 48.

**77-8. Mid-wife.** Cf. note on Induction, line 57.

**86. seuenth-night.** 'Jonson, as a rule, gave the most minute attention to spelling. This word is printed *seventh-night*' (C.). This form seems to be rare. It does not appear in the dictionaries. See variants.

**88. I am here.** Aside to Thom. Peniboy imagines that, personally, he is unknown to the people of the office; but no doubt Thom's eyes are at this very moment in correspondence with them.

**89. An old Canting Beggar.** Cf. *Cynthia's Revels*, Induction: 'Look, these emmets put me out here—that with this Amorphus, there comes along a citizen's heir, Asotus or the Prodigal, who in imitation of the traveller, who hath the Whetstone following him, entertains the Beggar, to be his attendant.' See Introduction, p. 32.

**109. Cozen.** Note the double meaning (see Glossary).

**110. Ambler for Pauls, and Buz**, etc. Cf. note on 1. 2. 68-70.

**118. Gifts:** Peniboy insinuates that he is willing to pay well for Thom's place.

**120-3. A decay'd Stationer . . . Church-yard.** See note on stationers in Paul's Churchyard, Title-page. Also note on Paul's, 1. 2. 60.

**122. True Paules bred.** Cf. note on 1. 2. 60.

**126. went out Master of Arts.** 'That is, when honorary degrees were conferred, in compliment to some person of high rank, foreign prince, &c. who visited the University' (G.).

**128-30.** Probably, in his long experience as a writer of Court Masques, Jonson had known of many such instances.

**129. Cythern.** Cf. *Vision of Delight* (GC. 7. 288):

For grant the most barbers can play on the cittern.

Cf. Knight, *London* I. 102: "The cittern was heard in every barber's shop; and even up to the publication of the *Tatler* it was the same: "Go into a barber's anywhere, no matter in what district, and it is ten to one you will hear the sound of either a fiddle or guitar, or see the instruments hanging up somewhere. The barbers and their apprentices were the performers: "If idle, they pass their time in life-delighting music." Thus writes a pamphleteer in 1597. . . . The cittern twanged then in the barber's shops in the fresh mornings especially.'

**131. euery liberall Science.** "The seven liberal sciences, grammar, logic, and rhetoric, constituting the "trivium," with arithmetic, music, geometry, and astronomy, constituting the "quadrivium." Also called *the seven arts*' (CD.).

**150. Masters worship.** The nick-name probably means that Picklock is in the habit of flattering his wealthy clients by saluting them as *Master* or *Your Worship* at every opportunity. Stubbes in his *Anatomic of Abuses* (1585), p. 134, denounced the 'flattering parasites and glosing gnatoes' who would salute any one who had money enough with the 'vayne titles' of 'Worshipfull' and 'Master' at every word. Or does the nick-name allude to some formal phrase used in addressing magistrates at that time?

#### SCENE VI.

**6-23. I should, etc.** See Introduction, p. 26.

**9. Trumpeters.** Apparently, when a man of rank was buried with ceremony, trumpeters were always part of the procession. This passage is the only evidence I have found on this point, however.

**12. Tombe-stone.** Cf. *Much Ado*, ed. Furness, 5. 2. 74: 'Hee shall liue no longer in monuments, then the Bels ring, and the Widdow weepes.' Furness cites Halliwell: 'It is just possible that there is here an oblique allusion to the rage for costly monuments which prevailed in Shakespeare's time. To this Hall alludes in his Satires, III. 2: "Great Osmond knows not how he shall be known, When once great Osmond shall be dead and gone; Unless he rear up some rich monument, Ten furlongs nearer to the firmament."'

**15. I know it [I]; a right kind-natured man.** 'This is another instance in which I think the line loses force by the interpolation of the tenth syllable' (C.). See variant.



**39. Cornish Gentlewoman.** I do not see the import of making Pecunia Cornish. Cornwall never has produced gold or silver in commercial quantities.

**40. Pecunia doe-all.** Cf. Stubbes, *Anat. of Abuses*, p. 223: 'For, as the saying is—*Pecunia omnia potest*—money can do all thinges.' See Introduction, p. 21.

**44-6. Her name is, Or rather, her three names are (for such she is) Aurelia Clara Pecunia, A great Princesse.** "The "great princess" with the "three names" was, of course, an allusion to the Infanta [cf. note on 2nd. Intermean, lines 25-6]. She is always called the Infanta *Maria* simply, and even Don Pascual de Gayangos [1809-97. Sp. historian; lived much in London] has been unable to supply the other two names. When the match with Charles fell through, she married the King of Hungary, and became the ancestress of other Marias renowned in history' (C.).

**48. contracted.** The primary sense is *limited*, but, in view of the legal character of Pecunia's household, I suspect Jonson is punning.

**61. motions.** *Motion* was the original name in England for a puppet-show. Our Punch-and-Judy show is an unworthy descendant of the motion. The earliest puppet performances succeeded the old Morality play, and were, in a sense, an outgrowth of it. They were founded on Bible narratives and the lives of the saints. The Prodigal Son, Nineveh, and Jonah and the Whale were popular subjects in the 16th century. *Encyc. Brit.* quotes from a pamphlet of 1641, describing Bartholomew Fair: 'Here a Knave in a fool's coat with a trumpet sounding\*or a drum beating, invites you to see his puppets. Here a rogue like a wild woodman, or in an antic shape like an incubus, desires your company to view his motion.' In the first year of James a law was passed requiring the owners of puppet-shows to secure licenses, or else suffer the penalties imposed upon "idle persons." 'While the people, however, were willing to encourage them,' says Knight (*London* i. 42), 'it was not very easy for statutes to put them down; and if there were fewer licensed players, the number of unlicensed, who travelled about with *Motions* or puppet-shows, were prodigiously increased. The streets of London appear to have swarmed with motions. They were sometimes called *drolleries*.'

**67. You shall haue.** Cf. *Othello*, ed. Furness, I. I. 48:

You shall marke.

Many a dutious and knee-crooking Knave.

Furness cites Abbott, *Shak. Gram.* §315: '"You shall" is especially common in the meaning *you may, you will*, applied to that which is of common occurrence, or so evident that it *cannot but be seen*.'

**67-84. Diuines, etc.** See Introduction, p. 57.

**80. well-chanted**, etc. Dekker says in *Lanthorne and Candle-Light* (*Non-Dram. Works*): 'This word *canting* seemes to bee deriued from the latine *verbe* (*canto*) which signifies in English, to sing, or to make a sound with words, thats to say to speake. And very aptly may *canting* take his deriuation a *cantando*, from singing, because amongst these beggarly consorts that can play vpon no better instruments, the language of *canting* is a kinde of musicke, and he that in such assemblies can *cant* best, is counted the best Musitian.'

**72. Masters worship.** See note on I. 5. 150.

**73. corpulent curt'sies.** Cf. *Tale of a Tub* 5. 3:

He must, for we can all take corpulent oath  
We zaw un go there.

**87. The Peni-boyes to liue in't.** This may mean (1) that Peni-boy's deed will immortalize the family name; or (2) that the race of Peniboys will get a kind of vitality from his deed, priding and sustaining themselves upon the memory of it.

**91-2. I haue . . . right eye.** 'Here Mr. Dyce notes, "Jonson as usual was thinking of the classics—*Theocritus*, *Idyl* 3. 37": [My right eyelid throbs. Is it a sign that I am to see her?]" (C.).

**91-3.** Peniboy's facetious self-complacency is a high tribute to the adroitness of the two conspirators.

**93. worthy of a Chronicle.** See note on 4. 4. 100.

### FIRST INTERMEAN

1. Introducing into the play persons who, in the guise of spectators sitting on the stage, comment upon the action, was a favorite device with Jonson: he used it in *Every Man Out* (1599), and in *The Magnetic Lady* (1632). Our gossips have a strong family resemblance to Venus, the deaf tire-woman in the *Mask of Christmas* (1616), who is anxious to see her boy, Cupid, act before the king and queen, and she in turn reminds one greatly of the grocer and his wife in Beaumont and Fletcher's *Knight of the Burning Pestle* (1611), who get their man, Ralph, permission to take part in the play, they meanwhile sitting on the stage and keeping up a running comment on the action. Langbaine believed (*Eng. Dram. Poets*, p. 297) that Beaumont and Fletcher were imitating Jonson's *Every Man Out*. The grocer and his wife, however, are so much like our gossips that I incline to believe that Jonson had a hand in creating them.

**8-9. with the Begger to boote.** See variant. 'This is no improvement on "With the beggar to boot" which Jonson wrote; nor, five lines lower down, is "could have endured him" so good

as Jonson's "*would* have endured him" (C.). As to line 11, 'could' seems to me the better reading. Cunningham's comment shows that his four copies are all different from that in the Yale Library.

13. Court-begger. See note on 4. Int. 51.

16. *beggerly Poets*. Alluding to the practice of poets in that day of attaching themselves to wealthy patrons.

17. *horseleech*. Osborne (*Sec. Hist.* i. 270) speaks of King James's 'partiality used towards the Scots, which hung like horseleeches on him, till they could get no more.' On page 254 he alludes to the Scots as 'sonnes of the locusts and daughters of the horseleech.' Probably they were often so spoken of, and perhaps Jonson here alludes to them.

23-24. *the Foole is the finest man*. The primary meaning of *finest* is 'accomplished'; but it also alludes to the Fool's motley.

27. *and no man say, blacke is his eye*. 'In *Love's Cure* Beaumont and Fletcher (vol. ix, p. 143) have the same expression, used by a justice to a damsel at whose evil courses he had been conniving:

I can say black's your eye, though it be grey.

which seems to connect it with a vulgar saying of the present day, which may be occasionally heard, 'No man can say black is the white of your eye' (C.). 'He cannot say black is the white of my eye; he cannot point out a blot in my character' (Grose, *Lexicon*). 'You cannot say *black* is his eye or nail, That is you can find no fault in him, charge him with, no crime' (Ray, *Proverbs*, p. 229). 'Least any thing might be gathered but that they [women] goe about sereous matters in deede, they take their baskets in their hands, or under their armes, under whiche pretence pretie conceites are practized, and yet may no man say blacke is theyr eye' (Stubbes, *Anat. of Abuses*, p. 87).

35. *there was no Play without a Foole, and a Diuell in't*. I. e. a play was not a play without, etc. Gifford's note is: "'It was wont," says good master John Geb, (Coll. Ex.) 'when an Enterlude was to be acted in a countrey town, the first question that an hob-nailed spectator made before he would pay his penny to goe in, was, *Whether there bee a devile and a foole in the play?* And if the foole get upon the divell's backe, and beat him with his coxcombe till he rore, the play is complete.' *The foot out of the Snare*, p. 68.

This alludes to the old Moralities: the fool or clown of the new comedy, however, succeeded to all the celebrity of his predecessor, and was inquired after with equal impatience. Goffe, a great admirer of Jonson, has a pleasant passage in his *Careless Shepherdess*

[1656], which enters completely into mistress Tattle's idea of the subject.

Why, I would have the fool in every act,  
Be it comedy or Tragedy. I have laughed  
Until I cry'd again, to see what faces  
The rogue will make. O, it does me good  
To see him hold out's chin, hang down his hands,  
And twirle his bawble: there is never a part  
About him but breaks jests.  
I had rather hear him leap, or laugh, or cry,  
Than hear the gravest speech in all the play.  
• I never saw *Reade* peeping thro' the curtain,  
But ravishing joy enter'd into my heart.'

Cf. note on line 59 below.

39-40. **hornes . . . cuckold.** For the origin of the old saying that a deceived husband 'gets horns from his wife,' cf. *Notes and Queries*, 6th S. vol. 4, and *NED.* under *horn*.

46. **can read too.** Cf. *Pan's Anniv.* (GC. 8. 45): 'A great clerk, who, they say, can write, and it is shrewdly suspected he can read too.'

47-48. **by the same token.** By the way; this reminds me; and speaking of that.

51. **Doctor Lamb.** 'He passed for a conjurer with the vulgar, but was an ignorant and impudent impostor. He was indicted at Worcester, 5 *Jac.* I. for diabolical witchcrafts and enchantments; and at the assizes of the same county, in the following year, for his invocation and entertainment of evil spirits; but for both these, judgment was suspended. Convicted of a rape, 21 *Jac.* I. upon the body of a girl of eleven years old in Southwark, but had interest enough to get the king's pardon. He was pelted by the mob, from the Fortune play-house to the Old Jury, on the 13th of June, 1628, and died the next morning in the Poultry-compter; one of his eyes being beaten out, and his skull fractured. The rabble were possessed that the doctor dealt with the devil, and assisted the duke of Buckingham in misleading the king; at which instant the parliament were making a remonstrance' (W.). Cf. *DNB*.

56. **through her masque.** For the feminine practice of wearing masks, see note on Induction, line 8.

64. **as ere a Patriot of 'hem all.** Alluding to the patriots in Parliament, who, with Sir John Eliot at their head, had begun their memorable struggle against the despotism of the Stuarts.

64-5. **carry away the Vice.** In *The Devil is an Ass* (5. 6) Jonson reverses the ancient usage, and makes the Iniquity run away with the Fiend, saying—

The Divell was wont to carry away the Evill,  
But now the Evill out-carries the Divell.

'As to the origin of the Vice', says Ward (*Hist. Eng. Dram. Lit.* 1. III), 'no reasonable doubt remains. Inasmuch as he was ordinarily dressed in a fool's habit, and occasionally assumes the part of a jester pure and simple, it is obvious that the invention of this popular character was first suggested by the familiar custom of keeping an attendant fool. Hence, while the Vice is in some sort an attendant or serving-man of the Devil's, his function is to twit, tease and torment the fiend for the edification of the audience. The latter very commonly takes his revenge for having been ridden and beaten by the Vice by carrying him off on his back to hell at the end of the play. Gradually the character was lost in, or reverted to, that of the domestic Fool, who, as is well known, survived as a standing figure of no small significance in the Elizabethan drama.'

67. *Diuell of Edmonton*. 'This alludes to a story told of Peter Fabel.—When the time for which he had sold his soul was expired, and the devil came to fetch him, he begged permission to live till the taper, then nearly finished, was burnt out: this indulgence being granted to his earnest entreaties, he seized the *candle end*, and before the devil was aware, plunged it into a vessel of holy water! Here it was secure from the devil's clutches, who vanished in great dudgeon, without his errand. In the *Devil of Edmonton*, however, as we now have it, Peter Fabel escapes by a different contrivance' (G.). Peter Fabel, of whose real existence there seems to be no doubt, was a native of Edmonton, who lived in the time of Henry VII., and was known as a magician and alchemist. In the comedy of which he is the 'merry devil' he is spoken of as 'a Cambridge scholar.' The prologue tells us that in Edmonton,

Fixed in the wall of that old ancient church,  
His monument remaineth to be seen.

But, according to *DNB.*, the existence of this memorial is not certain.

*The Merry Devil of Edmonton* has been attributed to Shakespeare, but Hazlitt thinks 'it is more likely, both from style and subject-matter, to have been Heywood's than any other person's.' In his tract, *The Blacke Book*, issued in 1604, Middleton, the dramatist, speaks of it as though it were then a favorite stage-piece. Jonson bears evidence to its popularity in the Prologue to *The Devil is an Ass* (1616):

If you'll come  
To see new Plays, pray you afford us room,  
And show this but the same face you have done  
Your dear delight, The Devil of Edmonton.

There were editions of it in 1608, 1617, 1626, 1631, and 1655, all in quarto. It was performed before the King by the King's Men, May 3, 1618 (cf. Fleay, *Hist. of Stage*, p. 257).

**71. Smug, a Smith.** 'Smug is a character in *The Merry Devil of Edmonton*. He is, as Mirth says, a *smith*, and a deer-stealer: but it is not easy to guess what particular amusement his part afforded, unless, as the sequel seems to insinuate, the performer was actually intoxicated at the time of representation. Blague, the host, seems to be meant for the principal 'buffoon of the piece' (G.).

**85. intend it.** Cf. *Cynthia's Revels* 5. 2. There Gifford says: 'Note me heedfully. Our old writers sometimes use this word in the sense of attend; and sometimes for a higher and more active degree of observation. Jonson usually adopts the latter sense as here.' 'Here Mr. Dyce wrote in his copy "*Intend it*: i. e. View it attentively, give all heed to it"' (C.).

## ACT II. SCENE I.

**4. Although your Grace be false, of two i'the hundred.** 'The rate of interest was fixed, by a law passed in the thirty-seventh year of Henry VIII. and confirmed in the thirteenth of Elizabeth, to *ten* per cent, per annum; but by the statute of the twenty-first of James (the year [two years] before this play appeared), it was reduced to *eight*. This was a grievous affliction to the Pennyboys (misers) of the time, and to this the text here and elsewhere alludes' (G.).

**15-16. A sordid Rascall, one that neuer made Good meale in his sleep, but sells the acates are sent him.** 'Archdeacon Nares . . . suggests that the second line should be altered by transferring the word *but*, making it read:

Good meal but in his sleep, sells the acates are sent him' (C.).

Cf. *Poetaster* 1. 1: 'He was a poor blind, rhyming rascal, that lived obscurely up and down in booths and tap-houses, and scarce ever made a good meal in his sleep, the whoreson hungry beggar.' The expression alludes to the old saying that beggars and misers may feast in their dreams; but the passage in *Poetaster* intends a beggar so poor that he *scarcely ever* does even this, and the passage in our play a miser so sordid that he *never* does it.

**16-18. sells the acates, etc.** 'Pope has very happily transferred this (for he did not find it in Horace) to the character of Avidienus [cf. *Second Satire of Second Book of Horace, to Mr. Bethel*] whom, like Pennyboy, he makes to

Sell his presented partridges and fruits  
And humbly live on rabbits and on roots.'

—(G.)

**27. rites.** Probably a quibble on *writes*, vulgar or colloquial for *writings*.

33. They are a few. I. e. they are *but* few: a peculiar expression.  
 38. All this Nether-world, etc. Gifford notes:

. . . . . *Omnis enim res,*  
*Virtus, fama, decus, divina humanaque pulchris*  
*Divitiis parent.* Hor. L. ii. Sat. 3.

And again:

. . . . . *fidemque et amicos,*  
*Et genus, et formam, Regina Pecunia donat.* Lib. i. Ep. 6.

But Jonson has an eye constantly on Aristophanes, and has introduced various allusions to the highly humorous scene in which Chremylus and his servant let Plutus into the secret of his own importance.' Gifford refers particularly to the following passage (Hickie's *trans.* 2. 690-1): 'Chr. [to Plutus.]. And, by Jupiter, if there be any thing magnificent and beautiful or agreeable to men, it is through you: for all things are subservient to riches.'

Cf. *Introd.*, pp. 20-1.

52. Cold rheumes. Colds?

## SCENE II.

7. *present*. This intransitive use of *present* is peculiar; I know of no other instance.

21. *the Elements*. A work on heraldry by Edmund Bolton, or Boulton. *The Elements of Armories*, Lond. 1610, 4to. (anon.) Dedicated to Henry, earl of Northampton. The work consists of a dialogue or conference between two knights, Sir Eustace and Sir Annias, continuing through thirty-five chapters. It is written in a very pedantic style, but many curious examples are brought forward and illustrated by wood-cuts, spiritedly executed. The original manuscript of this curious book is in the library of Christ Church, Oxford' (*DNB.*).

22. *Accidence*. By Gerard Legh (*d.* 1563.) 'Legh's only work, entitled *The Accedens of Armory*, 8vo, London, 1562 (1568, 1572, 1576, 1591, 1597, 1612), is written in form of a colloquy between "Gerarde the Herehaught and Legh the Caligat Knight," and although put forth as an elementary treatise, is in reality a medley of irrelevant learning. Richard Argall of the Inner Temple supplied a prefatory address and probably part of the latter passages of the book. In endeavoring to explain the art, Legh is purposely obscure from fear of trending on the official privileges of the College of Arms. Folio 228 of the work supplies what appears to be a portrait of Legh himself, in the fictitious character of Panther Herald' (*DNB.*).

Probably Jonson mentions these two works, not because they were the prime authorities, but because of the obscurity of the one and the discursiveness of the other.

23-4. And I haue, now, vpon me a great ambition,

How to be brought to her Grace. This construction of *ambition* with *how* is exceptional.

27. One is a Iudges Daughter. I do not see why Jonson says Statute is a judge's daughter. The *leges scriptae*, or statute laws, of England are creations of Parliament. I do not see, either, why he uses the adversative *but*; we should expect a Judge's daughter to be somewhat *stately*, that is, dignified and formal.

29. but a Scriuener, but she can. Broker affects to speak humbly of his profession. For the reputation of scriveners and brokers in that day, cf. Dekker, *Non-Dram. Works* 2. 37: 'Then hath she [Usury] Sonnes in law, and they are all Scriueners; those Scriueners haue base sonnes, and they are all common Brokers; those Brokers likewise send a number into the world, & they are all *Common Theeues*.' Cf. also Stubbes, *Anat. of Abuses*, p. 144.

Note the independent use of *can*.

31. Rose Wax the Chambermaid. Named Rose, no doubt, because sealing-wax is so often vermilion. The phrase Rose Wax reminds us of the proverbial neatness of wax. Cf. *Twelfth Night*, ed. Furness, I. 2: 'My Neece Chamber-maid.' Furness says: 'Let not the modern humble duties of making beds, airing rooms, etc. be imputed to Maria, who stood in relation to Olivia, as a companion, and as an assistant at the toilette. In I. v, 162, Olivia calls her "my Gentlewoman," and Malvolio immediately responds by summoning her, as "Gentlewoman." She can write—(II. iii, 154) so "very like" the Lady Olivia that "in a forgotten matter we can hardly make distinction of our hands." In the end, she marries Sir Toby, and however disastrous a marriage to so turbulent a husband may prove, we do not feel that there is any great discrepancy in social rank.'

32. Doe you not know her, Sir, neither? 'Many irregularities may be explained by the desire of emphasis, which suggests repetition, even where repetition, as in the case of a negative, neutralizes the original phrase. This idiom is a very natural one, and quite common in E.E.' (Abbott, *Shak. Gram.* §406).

35. Tenement. 'Land comprehends all things of a permanent or substantial nature; being a word of very extensive signification.

. . . *Tenement* is a word of still greater extent, and though in its vulgar acceptation it is only applied to houses and other buildings, yet, in its original, proper, and legal sense, it signifies everything that may be *holden*, provided it be of a permanent nature; whether



it be of a substantial and sensible, or of an insubstantial ideal kind' (Blackstone, *Comm.* 2. 17). It is not clear just what kind of tenement is meant here.

36. *though shee haue no teeth.* Does this allude to the leech-like nature of Mortgage?

40-1. *How . . . (A perfect Sanguine).* Broker refers to Pyedmantle's gown. Probably, as the specific *this* suggests, he touches the garment. The tincture *vert* is indicated by diagonal lines crossing the field or surface of the escutcheon, from dexter chief to sinister base, and the tincture *purpure* by diagonal lines from sinister chief to dexter base; the combination of the two indicates the tincture *murrey* or *sanguine*, once used occasionally, but now discarded in most countries. Pyedmantle's gown is variegated in green and purple squares to represent the tincture sanguine. Hence, also, his name. Probably, too, there is a personal reference. Perhaps some prominent herald of the day was of a sanguine complexion. 'A sanguine man is large, loving, glad of cheer, laughing, and ruddy of colour, stedfast, fleshly, right hardy, mannerly, gentle, and well nourished' (quoted by Halliwell from *Book of Knowledge*, ed. 1649, p. 35, in note on Marston's *The Fawne* 2. 1). Hence Broker's words, *How for your love*, meaning how on account of my love for you.

56. *Concentricks.* For the figure in lines 54-56, see *orbe*, Glossary. The centre about which they all revolve is Pecunia.

61. *Light on her Grace.* Pyedmantle uses *light on* innocently, in the sense of *happen upon*; but Broker takes it in the sense of *swoop* or *drop upon*.

62-3. *That ayre of hope . . . an ayrie Of Castrills.* 'Airie' is spelt in this way here, [G. has "Aicry"] and at p. 200 [2. 4. 44] partly to help a joke, and partly, perhaps, out of a mistaken idea of the etymology of the word. It means a nestfull, and has nothing to do with airiness of situation. It should be spelt *eyry*, which is simply a form of *eggery*. The word *Castril* occurs in *The Silent Woman*, 4. 2, where Gifford notes: "A Kestrel is a base, degenerate hawk. It occurs in all our old writers as an expression of strong contempt" (C.).

69. *Hee'll neuer keepe his houre.* Is this a quibble, meaning that a vessel of kitchen-stuff will not keep an hour—that is, will sour within an hour?

#### SCENE III.

3. *The pox.* Nares says that with the old writers *pox* always\* means small-pox. Usually it does, but not always; here it means the French pox, or syphilis.

**4. The plague.** A contagious febrile disease, otherwise called the Oriental, Levantine, or Bubonic Plague. Jonson had seen London pass through several visitations of this dreadful disease: 1580-82; 1592 (hardly extinguished by the end of the century); 1603, with a mortality of 38,000; and 1625, the third great London plague, with 35,417 deaths. With the epidemic scarcely over, Peniboy Senior's words are anything but a vague or meaningless malediction.

**4-5. on him, Knowes not to keepe.** 'The relative is frequently omitted, especially where the antecedent clause is emphatic and evidently incomplete. . . . In many cases the antecedent immediately precedes the verb to which the relative would be the subject' (Abbott, *Shak. Gram.* p. 244). Cf. *Cymb.* 1.6. 84 (cited by Abbott):

What wreck discern you in me  
Deserves your pity?

**5. I'd keepe my word sure.** Gifford reads comma after *word*. This makes *sure* an adverb, meaning *certainly*. It is an adjective, and means *reliable*.

**11. light-foot Ralph.** This is the only allusion I have seen to this person—a foot-racer, no doubt.

**12. wheel-barrow.** Perhaps Lickfinger has a wheelbarrow to carry his meats and groceries in. A *wheel-barrow with a sayle* is a mere fancy of Lickfinger's. Cf. *News from the New World* (GC. 7. 343), where we are told that the coaches in the moon 'go only with wind.'

**16. knots.** Cf. *Tale of a Tub* 1. 1;

Ich' am no zive, or watering-pot, to draw  
Knots i' your 'casions [occasions, i. e. interests, services].

What 'knots' means, I do not see.

**19. A roasted pound of butter, etc.** Cf. Fletcher, *Fair Maid of the Inn* 4. 2: 'Clown. Oh, oh, oh! my kidneys are roasted! I drop away like a pound of butter roasted!'

**21. venison.** Stow tells us that in 1573 the use of venison was forbidden in cook-shops and taverns 'by act of Common Council.' Unless this act had been repealed, probably Lickfinger could not find venison at the meat-stalls.

**25. Yonder is venison sent mee.** Peniboy Senior's wealth, like Volpone's, gets him many gifts. The choice viands, acates, etc., he sells to Lickfinger, who uses them in his cook-shop in Ram Alley.

**41-4.** Peniboy Senior's tirade is an excellent example of the *argumentum ad hominem*. It is not clear whether *spared* means remitted (bated), or given in alms.

**51. play Crop i' the fleete.** 'This must have been a slang phrase for standing in the Pillory' (C.).

'Without Ludgate, on the right hand, or north side' from the said gate lieth the Old Bayly, as I said, then the high street called Ludgate hill down to Fleet lane, in which lane standeth the Fleet, a prison house so called of the Fleet or water running by it, and sometime flowing about it, but now vaulted over' (Stow, *Survey*, p. 146).

**61. the custard politique.** 'i. e. the huge custard prepared for the Lord Mayor's feast' (G.) In a note on *Devil is an Ass* 1. 2, Gifford says: 'Indeed no common supply was required; • for besides what the Corporation (great devourers of custard) consumed on the spot, it appears that it was thought no breach of city manners to send or take some of it home with them for the use of their ladies.' Whalley says that 'in the earlier days, when the city kept a fool, it was customary for him at public entertainments to leap into a large bowl of custard set on purpose.' There is an allusion to this custom in *All's Well* 2. 5: 'You have made a shift to run into it, boots and all, like him that leapt into the custard.' Cunningham says: 'Poets of comparatively a recent date continue to associate mayors and custards.' He cites an instance from Matthew Prior's *Alma*, canto 1, and also a passage from a letter from Bishop Warburton to Hurd (1766). Warburton having remarked to the Lord Mayor the absence of the custard at his feast, the latter said that 'they had been so ridiculed for their custard that none had ventured to make its appearance for some years.'

**68-9. You know my waies. LIC. They are a little crooked.**

**P. SE. How knaue? LIC. Because you do indent.** 'A pun upon the old meaning of the law word *indentare* (~~~~~), to make an impression on the wax of the seal with the teeth, which, before writing was common, Cowel tells us, was the mode of testifying the execution of covenants and deeds, etc.' (G.).

**76. mouldie signes.** Jonson puns on *mould*, the crust of a pie. A writer in *Notes and Queries*, 9th S. 1. 145, says: 'In Douglas Jerrold's *Rent Day* (1. 1) . . . Toby Heywood says: "If my uncle had made me ploughman instead of a mongrel scholar, I might have had a mouldy guinea or two." This looks as if *mouldy* had been in use in the sense of hoarded.' Isn't this sense involved in line 76?

**82-5. Plouer, etc.** See Introduction, p. 52.

#### SCENE IV.

**7. Muster-Master.** Cf. the following from Gondomar's report to the Spanish Council, *Harl. Misc.* 3. 336: 'For I have certain knowledge, that the Commons generally are so effeminate and cowardly, that at their musters (which are seldom, or sleight, only for the

benefit of their muster-masters) of a thousand soldiers scarce an hundred dare discharge a musquet; and, of that hundred, scarce one can use it like a soldier. And as for their arms, they are so ill provided, that one corselet serves many men; when such, as use their arms upon a day in one place, lend them to their friends in other places, to shew them, when they have use; and this, if it be spied, is only punished with a mulct in the purse, which is the officer's aim; who, for his advantage, winketh at the rest, and is glad to find and cherish by connivance profitable faults, which increase his revenue. Thus stands the state of that poor miserable country, which had never more people, and fewer men; so that, if my master would resolve upon an invasion, the time never fits as at this present, security of this marriage, and disuse of arms, having cast them into a deep sleep; a strong and weakening faction being ever amongst them, ready to assist us; and they being unprovided of ships and arms, or hearts to fight; an universal discontentment filling all men. This have I from their muster-masters and captains, who are, many of them, of our religion, or of none, and so ours, ready to be bought and sold, and desirous to be any master's servants in fee.'

9. as the scent displeased you. As Cunningham says, Gifford's reading, 'has,' is no improvement.

11. *tooke salt*. When pork or beef is absorbing salt satisfactorily we say it *takes the salt well*.

12. *pickl'd security*. *Pickled* of course, means *salt* or *salty*, and caps the pun of the line above. But what was *pickled security*? I have found the phrase nowhere else.

16-28. *faire fortune*, etc. See Introduction, p. 52.

20. *Heyre*. Note the pun in *Heyre* on *Madrigal* and *air*.

24. *An'he goe to't in ryme once, not a penny*. That Whalley and Gifford missed the force of *once*, is proved by their retaining the Folio punctuation, comma after the adverb. *Once* is here emphatic, and means *once for all*. Abbott (*Shak. Gram.*, p. 46) cites *Much Ado* 5. 1. 212: 'Nay, an you be a cursing hypocrite, *once* you must be looked to.' For the phrase *goe to't*, see Glossary. Compare also *Gipsies Met.*: 'Say you so, old gipsy! 'Slid, these go to't in rhymes; this is better than canting by the one half.'

25. *Why, hee's of yeares, though he haue little beard*. See Introduction, p. 51.

30. *A golden pill to purge away this melancholy*. '*Pills to purge melancholy*, which D'Urfey afterwards took as a title to his collection of ballads, had long been a kind of proverbial phrase' (Nares). Nares cites line 30, and also Beaumont and Fletcher, *Pilgrim* 1. 1:

Madam, I think a lusty handsome fellow,  
 If he be kind and loving, and a right one,  
 Is ev'n as good a *pill to purge* this melancholy,  
 As ever Galen gave.

**34. a yong Haire in white-broth.** Gifford either thought the pun was not plain enough, or else that *haire* was a mis-spelling: he reads 'heir.' *Haire* is a Scottish spelling for *hare*. For *white-broth*, cf. the passage from *Rollo*, in note on 4. 2. 15-36. We frequently hear of 'capons in white-broth' among the old dramatists.

**36. Ram-Alley.** 'Now Mitre Court, Fleet Street, over against Fetter Lane. "Ram Alley [is] taken up by publick houses; a place of no great reputation, as being a kind of privileged place for debtors, before the late Act of Parliament for taking them away." *Strype*, 3. 277. It was of no great reputation a century earlier.

Methinks he is a ruffian in his style,

"Cuts, thrusts, and foins at whomsoe'er he meets!  
 And strows about Ram Alley meditations.

*Character of Marston: Return from Parnassus*, 1606.

And though Ram Alley stink with cooks and ale,  
 Yet say there's many a worthy lawyer's chamber  
 Buts upon Ram Alley.

*Ram Alley*, or *Merry Tricks* [1. 1.]; a Comedy by Lo. Barrey, 4to, 1611' (*LPP.*). For lawyers in Ram Alley, cf. 2. 5. 112.

**38. fetch of.** Cf. Gifford's variant, and Glossary. This use of *of* is somewhat belated for Jonson's day, but probably he wrote it here knowingly.

**38-9. FIT. An odde bargain**, etc. Perhaps it is Lickfinger who says this (cf. the next speech).

**39-40. I must needs, You see who driues me, gentlemen.** 'He must needs go, whom the Devil drives' (Ray, *Proverbs*). Cf. *Tale of a Tub* 3. 5: '

Wife, I must go, needs, whom the devil drives.

**41. Hee may be in time.** See variant.

**42-3. a Couy o'wits, . . . meales.** Jonson had in mind here *An Epistle answering to one that asked to be sealed of the tribe of Ben* (*Underwoods* 65), which was written not long before *The Staple of News*. Several passages in this play are reminiscent of that poem.

**43. call together.** None of the dictionaries or glossaries gives this phrase, or a meaning for the intransitive verb which approaches the meaning here. Hence I have ventured to include this use in the Glossary, and to characterize it as *rare* and *obsolete* except in

*dialect.* I have heard hunters say of a scattered flock of quail: 'They are *calling together*.'

**49-50. O! the onely Oracle**

**That euer peept, or spake out of a dublet.** 'The allusion is to the heathen priests, who were *Εγγαστριμύθοι*, or had the art of keeping their voice within, as if the demon spoke in their belly. There is an allusion to this in the prophet *Isaiah*: "And when they shall say unto you, seek unto them who have familiar spirits, and unto wizards that *peep* and that mutter," viii. 19' (W.). 'Instead of *peep*, Lowth has *speak inwardly*' (G.).

Jonson here alludes to the thick quilting of the doublet. 'Their dublets are no lesse monstrous then the rest; for now the fashion is to haue them hang down to the middle of their theighes, or at least to their priuie members, being so hard quilted, stuffed, bombasted, and sewed, as they can neither worke, nor yet well playe in them, through the excessiue heate thereof; and therefore are forced to weare the lose about them for the most part, otherwise they could very hardly eyther stoupe or decline to the grounde, so stiffe and sturdy they stand about them' (Stubbes, *Anat. of Abuses*, p. 44). Strutt tells us that most of the fashions of Elizabeth's reign were revived one after another in that of King James.

**51. worse then a Fishmonger sleeues.** 'This reproach is of no modern date. The reader remembers the spiteful reflection in Horace, whose father is supposed by some to have been a dealer in fish:

*Quoties ego vidi patrem tuum brachio se emungentem.*

—(G.)

**54. possit.** Cf. *Macbeth* 2. 2, and Malone's note: "'*Posset*" says Randle Holme, *Academy of Armourie*, b. iii, p. 84, "is hot milk poured on ale or sack, having sugar, grated bisket, and eggs, with other ingredients, boiled in it, which goes all to a curd."

**62. My meritorious Captaine (as I take it).** Probably when Shunfield—who no doubt is a piece of specific satire—was recommended for promotion from Muster-master to Captain (see lines 7-8) he had been spoken of as a 'meritorious' officer.

**70. My worshipfull braue Courtier.** I. e. Fitton.

**76. And turning ouer for your Candle-rents.** For *candle-rent*, cf. Glossary. But what *turning over* means, I cannot even guess.

**80. meere Bawd.** P. Senior is a bawd in the same general sense that any usurer is a bawd: he is an intermediary between Pecunia and those who want to possess her. The epithet, however, seems here to be applied loosely, as mere abuse.

**93. attributes.** I. e. *dog* and *curre*, or the qualities implied in these names (see Glossary).

**98. Thank your dog-leech craft.** 'In the days of bear-baiting and bull-baiting, the poor dogs had a sorry time of it, and their 'leeches' on the bank drove a roaring trade. In the opening scene of the *Alchemist* (vol. 4, p. 18) "dog-leech" is one of the worst terms of abuse which Face can find for Subtle' (C.).

**102. What Arch was mended last.** "Two hundred years have elapsed since this was written, and the observation still holds [1816]. This pernicious structure has wasted more money in perpetual repairs than would have sufficed to build a dozen safe and commodious bridges, and cost the lives, perhaps of as many thousand people' (G.). The first London Bridge of stone was begun in 1176 and finished in 1209. It had twenty arches. The roadway was 926 feet long, 60 feet from the river, and 40 feet wide. In Jonson's day it was getting old and crazy. In 1685 it was widened. The first new London Bridge was begun in 1824, and finished in 1831. The song which goes with the children's game, *London Bridge is falling down*, etc., may have had its origin in the continual dilapidation of the ancient structure.

**112. my Lords.** In spite of the omission of the definite article before this phrase, it seems to be used here as a common noun, in much the same way as *milord* is now used on the Continent as a name for English noblemen.

**120. Blushet-Waxe.** Cf. *The Penates* (GC. 6. 467):

Go to, little blushet, for this, anan,  
You'll steal forth a laugh in the shade of your fan.

**122. Court, and Philosophy.** Fitton and Almanach.

**122-3. Gentlemen, . . . names. Pecunia.** Gifford's punctuation is no doubt right. See variant.

**135-6. your hope of Helicon.** Madrigal is 'the hope of Helicon.'

**144. Epitaph,** etc. See Introduction, p. 52.

**145. (Imagine it on departure).** See *on* and *departure* in Glossary.

**151. porc'lane dishes.** In 1671 Charles II. granted John Dwight the first patent on porcelain ever given in England, upon the patentee's statement that wares of that kind had 'not hitherto been wrought or made' in the Kingdom (cf. John Dwight in *DNB.*).

**161. Make thee runne thorow a hoope, or a thombe-ring.** Strutt says (*Sports and Pastimes*, p. 229): 'The performance of leaping through barrels without heads, and through hoops, especially the latter, is an exploit of long standing.' Strutt provides an engraving, 'from a drawing in an ancient manuscript,' which pictures these feats.

'The aldermen were distinguished by the thumb-ring, as may appear from various passages in plays, ballads, etc. Thus Falstaff,

speaking of his youth, adds that then "he was so thin, that he could have crept through an alderman's thumb-ring." 1 *Hen. IV.* 2. 4' (Strutt, *Antiq.* 3. 101). Thumb-rings were often of agate cut in cameo or intaglio. They were used as seals or signets, and probably were worn only during business hours.

161-3. Make thee . . . knitting needle. Cf. Dekker, *Witch of Edmonton* 5. 2:

I'll stretch myself,  
And draw this bulk small as a silver wire,  
Enter the least pore tobacco-fume  
Can make a breach for.

164. *serue my subtile turnes*. In this context, *subtile turnes* is a troublesome phrase. The most obvious meaning is delicate or ingenious turns of thought, changes of mood, etc. That *turnes* is used in the sense of *purposes* is also suggested by *serues*. There is a certain intelligibility about all this, but it allows only a vague significance to the images in the three preceding lines, and to Broker's next words. Compare Chapman's use of *subtile* in the following passage (*Iliad* 9. 629):

Patroclus then the men and maids required  
To make grave Phoenix' bed with speed, and see he nothing lacks.  
They straight obeyed, and thereon laid the subtile fruit of flax,  
And warm sheep-fells for covering.

*Subtile* here has its original meaning (L. *subtilis*) of *thin, fine, finespun*. Compare also Jonson's use of the word in 1. 1. 25:

Taylor thou art a vermine,  
Worse then the same thou prosecutest, and prick'st  
In subtile seame—

As for *turne*, Nares gives a meaning which is very helpful; namely, a spinning-wheel. The whole image, then, is that of spinning a fine thread of fancy. Hence the relevancy of the preceding images, and of Broker's words:

I shall obey, sir,  
And run a thred, like an houre-glasse.

For *feeling* and *nerues* (159-60), cf. Glossary.

169-81. I haue heard you ha' offered Sir, to lock vp smoake, etc. Whalley says of this passage that 'it is improved with true comic humour' from the passage in the *Aulularia* of Plautus quoted below. Gifford says: 'The *Aulularia* was a great favourite with Jonson, who has more obligations to it than Whalley was probably aware of. Fitton's *jeers* are from the same source as Madrigals.'



STROBILVS.

*quid negoti sit, rogas?  
pumex non aequet aridus atque hic est senex.*

CONGRIO.

*ain tandem ita esse ut dicis?*

STROBILVS.

*tute existima.  
quin diuom atque hominum clamat continuo fidem,  
suam rem perisse seque eradicarier,  
de suo tigillo fumus si qua exit foras.  
quin quom it dormitum, follem obstringit ob gulam.*

CONGRIO.

*cur?*

STROBILVS.

*ne quid animae forte amittat dormiens.*

CONGRIO.

*etiamne opturat inferiorem gutturem?*

STROBILVS.

*cur?*

CONGRIO.

*ne quid animae forte amittat dormiens.*

STROBILVS.

*haec ut mihi te, tibi me est acquom credere.*

CONGRIO.

*immo equidem credo.*

STROBILVS.

*at scin etiam quo modo?  
aquam hercle plorat, quom lauat, profundere.*

CONGRIO.

*censen talentum magnum exorari pote  
ab istoc sene ut det qui fiamus liberi?*

STROBILVS.

*famem hercle utendam, si roges, numquam dabit.  
quin ipsi pridem tonsor unguis demserat,  
conlegit, omnia abstulit praesegmina*

—*Aulularia*, ed. Wagner, 2. 4. 16-34.

(Cf. Introd., p. 22.)

179. To fat old Ladies monkeyes. 'Spiders that kill a Man, cure an Ape' (Fuller's *Gnomologia*, p. 182). Cf. Middleton, *A Game at Chess*, ed. Bullen, 3. 1:

To prevent that,  
Your food shall be blackberries, and upon gaudy-days  
A pickled spider, cut out like an anchovas:  
I'm not to learn a monkey's ordinary.

Bullen notes: 'Compare Brome's *City Wit*: "Knavery is restorative to me, as spiders to monkeys." Sig. rv. (*Fine New Playes*, 1653). Dyce. A monkey was sometimes called a spider-catcher.'

**to stop balls with all.** I. e. to stuff tennis balls with. 'A Moham-medan cruelty therefore is it to stuff breeches and tennis balls with that, which when 'tis lost, all the hare-hunters in the world may sweat their hearts out, and yet hardly catch again' (Dekker, *Gull's Hornbook*, chap. 3). Beard as well as hair of the head, was used as *bombast*, or *stuffing*. Cf. *Coriolanus* 2. 1. 97: 'And your beards deserve not so honourable a grave as to stuff a botcher's cushion, or to be entombed in an ass's pack-saddle.'

**188. vicissitudes.** A Latinism. See Glossary.

**196. 'top of our house.** Cf. *The Devil is an Ass* 4. 1:

The top of woman! All her sex in abstract.

**202. old Harry Peny-boy.** 'Harry groat, a groat coined by Henry VIII; the *Old Harry groat* is that which bears the King's head with a long face and long hair' (NED.).

**207. a slice of iuniper.** 'Slice: A fire shovel; a broad short-handled fire-pan for wood fires. *Dorset*. "A slice, of the shape of the ace of spades, a sort of firepan, flat and plain, without any edges turn'd up by the sides." MS. Gloss.' (Halliwell, *Dict.*).

**210. a Clapper Dudgeon.** 'A Clapper-dudgeon, the *Canting Dictionary* informs us, is "a thorough-bred beggar, a beggar born of a beggar." A *clapper-dudgeon* literally signifies one who claps his wooden dish at the door, for broken meat, etc., as was once the practice. . . . Daggers, or as they were more commonly called knives, were worn at all times by every woman in England—whether they were so in Italy, Shakspeare, I believe, never inquired, and I cannot tell. In the haft of this universal appendage (for men also wore them), there was of course much variety. The homeliest was that a *roelles*, a plain piece of wood with an orbicular rim of iron for a guard: the next in degree was the *dudgeon*, in which the wood was gouged out in crooked channels, like what is now, and perhaps was then called *snail-creeping*' (G.). Cf. *Macbeth* 2. 1:

I see thee still;

And on thy blade and dudgeon gouts of blood.

Here *dudgeon* plainly means the handle or haft of a dagger. For a full discussion of the word *dudgeon*, see Furness's note on the lines above. See also Cunningham's account of the 'progress of the word to its present meaning,' 5. 452. 'The real clapper-dugeon, or beggar born,' says Thornbury (*England* 1. 264), 'was known by his peculiar costume. He wore a patched cloak, a gown with high strong shoes, and carried a brown dish at his girdle and a tassel to clean it;

his head was covered with two greasy nightcaps and a hat.' On page 286 Thornbury tells us that clapper-dudgeons 'were generally Welshmen.'

## SCENE V.

**SD. Broker. Pecunia.** . . . hid in the study. 'Evidently the prompter's call on the actors required for the ensuing scene' (G.).

**16-18. A Rogue, A very Canter, I Sir, one that maunds Vpon the Pad.** 'Rogue is used here in its more ancient sense' of confirmed or sturdy vagrant. *Canter* has precisely the same meaning. "*Cant*, or *canting*," says a sensible old writer, "is a term by which we do usually express the gibberish of beggars and vagabonds." To *maund on the pad* is to beg on the highway—somewhat, I believe, after the impressive manner of Gil Blas' disabled soldier' (G.).

**26-7. Wncle, he shall be a Iohn** . . . a better man. Gifford's punctuation helps. His changes in *And* and *An'* are questionable.

Peniboy intends to make the Canter something pretty dignified—a butler, or perhaps a steward on some one of his holdings. Cf. Fuller, *Gnomologia*, p. 128: '*Jack* in an Office, is a great Man.'

**42-3. setting forth some Lady** . . . **Fleete.** This speech seems to belong to P. Senior. It is an answer to P. Junior's speech, which is addressed to P. Senior rather than to the Canter. Besides, is not the miser the one who would soonest remark Pecunia's lavishness?

England saw many fleets, great and small, *furnished forth* in the later years of James and the first of Charles. In April 1623 James equipped a fleet which was to fetch the Infanta to England. To find the means for equipping fleets was a large part of the business of Charles and his favorite, Buckingham. In the spring of 1625, at an enormous expense, they fitted out a fleet of ninety vessels, and in October sent them on an expedition against Cadiz. We read in the *Court and Times of Charles The First*, p. 84 (letter to *The Rev. Joseph Mead*, London, March 3, 1625-6): 'Captain Pennington is appointed admiral of thirty-two sail of ships riding now at Plymouth, most of them being those of the last fleet, which, where they had but forty men before, have now eighty men in them, their numbers being all doubled. Whether they are bound for Spain, to visit the Spanish preparations by sea, or for Rochelle, as some improbable surmise, time must tell us. We have some other smaller fleets, as of sixteen ships, and others of less number, preparing forth suddenly.' In the spring of 1628 the resources of Charles and his favorite were tried to the utmost in getting ready a fleet which was to raise the siege of Rochelle.

Cf. *Lingua* 4. 6: 'Thus, 'tis five hours ago I set a dozen maids to attire a boy like a nice gentlewoman; but there is such doing with their looking-glasses, pinning, unpinning, setting, unsettings, formings, and conformings; painting blue veins and bloomy cheeks; such a stir with sticks, and combs, cascanets, dressings, purls, falls, squares, busks, bodice, scarfs, necklaces, carcanets, rabatoes, borders, tires, fanns, palisadoes, puffs, ruffs, muffs, pusles, fusles, partlets, frisleys, bandlets, fillets, croslets, pendulets, amulets, bracelets, and so many lets, that yet she's scarce drest to the girdle; and now there is such calling for fardingales, kirtles, buck points, shoe ties, etc. that seven pedlars shops, nay all Stourbridge fair, will scarce furnish her. *A ship is sooner rigg'd by far, than a gentlewoman made ready.*'

*Lingua* (1607, 4to) is a dramatic piece, partly morality and partly masque, long ascribed to Anthony Brewer. See Dodsley's *Old Plays*, 4th ed., vol. 9. The resemblance between lines 42-3 and the closing words of the passage quoted is remarkable. There can be little doubt but that Jonson had those words in mind. Indeed the whole passage is the complement of lines 42-3, and shows that they were written in allusion to the dressing of a boy for a woman's part upon the stage. Jonson was not given to adapting from contemporary plays. Can it be that he wrote *Lingua*? To my mind, that play savors throughout of Jonson in his more abstract moods.

50-7. And I haue my desire . . . I doe not know. 'In this passage,' says Gifford, 'there is an allusion to a very beautiful passage in Apol. Rhodius, descriptive of the rising passion of Medea.' The passage of which Gifford speaks is in Book 3. of the *Argonautica*. Jonson has adapted it. In Arthur S. Way's translation it stands thus:

Deep down in the maiden's bosom burned  
His arrow like unto flame, and at Aison's son she cast  
Side-glances of love evermore; and panted hard and fast  
'Neath its burden the heart in her breast, nor did any remembrance remain  
Of aught beside, but her soul was melted with rapturous pain.  
And as some poor daughter of toil, who hath distaff ever in hand,  
Heapeth the slivers of wood about a blazing brand  
To lighten her darkness with splendour her rafters beneath, when her eyes  
Have prevented the dawn; and the flame, upcapping in wondrous wise  
From the one little torch, euer waxing consumeth all that heap;  
So, burning in secret, about her heart, did he coil and creep,  
Love, the destroyer: her soft cheeks' colour went and came,  
Pale now, and anon, through her soul's confusion, with crimson aflame.

Cf. *Cynthia's Revels*, Induction: 'There Cupid strikes Money in Love with the Prodigal,' etc. See Intro., p. 32.

59. That. That may refer to *beauty*, or it may refer to the whole idea of the preceding line.

59-61. I cannot satisfie . . . beholding you. I.e. seeing you is the only thing that makes me happy, but I cannot see enough of you.

61. *passee the complement.* Cf. the old proverb: 'When quality meets, compliments pass.'

65. I had such motions as the Sunne-beames make

Against a wall, etc. Cf. *Aeneid* 8. 25:

*Magno curarum fluctuat aestu,  
Atque animum nunc huc celerem, nunc dividit illuc,  
In partisque rapit varias perque omnia versat:  
Sicut aquae tremulum labris ubi lumen aenis  
Sole repperctum, aut radiantis imagine Lunae,  
Omnia pervolitat late loca, iamque sub auras  
Erigitur summique ferit laquearia tecti.*

In quoting this passage Gifford silently omits the second and third verses.

73. They all kisse close. Cf. *Alchemist* 3. 2: 'Kiss, like a scallop, close.' There Gifford says: 'We had this expression in *Cynthia's Revels*; it is an allusion to a little poem attributed to the emperor Gallienus.

. . . non murmura vestra columbae,  
Brachia non hederæ, non vincant oscula conchæ, etc.'

Cf. *Cynthia's Revels* 5. 2: 'O, she kisses as close as a cockle.'

83-5. Me thinks my vncke, etc. 'This is not the first allusion which we have had to the old proverb, *A crafty knave needs no broker*' (G.). Gifford had in mind *Every Man In* 3. 5. Cf. also *Catiline* 2. 1.

101. Are you aduis'd. 'I. e. have you found out that? Has it struck you? It is a proverbial phrase, and used as 'a gentle note of admiration' (G.).

101-2. Now o'my faith, this Canter

Would make a good graue Burgesse in some Barne.

Probably this is an allusion to the custom of beggars of gathering in barns, which served them as inns, or hostleries. The *Hostess of the Beggars* in Dekker's *Bel-man of London* (*Non-Dram. Works* 3. 110), at the end of her account of the sorts and conditions of her tribe, says: 'If you haue a desire to know more of them, you shall find whole congregations of them at *Saint Quintens*, *The Three-Cranes* in the *Vintry*, *Saint Tybs*, and at *Knapshurrie*, which foure places are foure seuerall barnes within one mile compasse neere London, being but Nick-names giuen to them by the *Upright-men*: In those Innes doe they lodge euery night.' The *Upright-man*, the hostess tells us, was the 'chiefest' of the whole tribe. He was the tyrant, and, we may infer, the magistrate (*burgesse*) of their

assemblies. Probably Picklock here thinks of the Canter as a beggar of this rank.

113. **Ram-Alley.** See note on 2. 4. 36.

120. **Come forth.** Picklock takes *come forth* in the sense of *to be born*. See Glossary.

121-3. **Pokahontas (as the Historian calls her**

**And great Kings daughters of Virginia).** 'This historian was John Smith, a famous traveller, and by far the most enterprising of the first Virginian settlers. He seems to have been the prototype of John Bunce, and in the dedication of his curious *History of Virginia* [1624], to the Duchess of Richmond, thus enumerates his *bonnes fortunes*: "Yet my comfort is, that heretofore honourable and virtuous ladies, and comparable but among themselves, have offered me rescue and protection in my greatest dangers. Even in forraine parts, I have felt relief from that sex. The beauteous Lady Trabigzonda [*Arber*, Tragabigzanda], when I was a slave to the Turks, did all she could to secure me. When I overcame the Bashaw of Nalbritz in Tartaria, the charitable Lady Callamata supplied my necessities. In the utmost of my [*Arber*, many] extremities, that *blessed Pokahontas, the great king's daughter of Virginia*, oft saved my life," etc.' (G.).

In 1616, with her husband, John Rolfe, and her child, Pocahontas went to England. There she renewed her friendship with Captain Smith. The queen paid her marked attention. In 1617, in company with the queen, she attended the Twelfth Night mask. This was Jonson's *Christmas*, and perhaps the poet saw her then, possibly talked with her. A few weeks later she died on ship-board at Gravesend, when on the point of departure for America. Smith died in 1631, the year our play was printed.

127. **Dine in Apollo.** The St. Dunstan Tavern, or, as it was commonly called, The Devil Tavern, stood in Temple Bar. It took its name from the church of St. Dunstan, which was nearly opposite. 'But the painted sign represented St. Dunstan pulling the Devil by the nose, and it naturally came to be called by the name of the more popular of the two personages. . . . In the time of Ben Jonson, who has given a lasting reputation to the house, the landlord's name was Simon Wadloe [*d.* 1627],—the original of "Old Sir Simon the King," the favourite air of Squire Western, in *Tom Jones*. . . . The great room was called "The Apollo!" Thither came all who desired to be "sealed of the tribe of Ben." Here Jonson lorded it, with greater authority than Dryden did afterwards at Will's, or Addison at Button's. The rules of the club, *Leges Convivales*, drawn up in the pure and elegant Latin of Jonson, and placed over the chimney, were, it is said, "engraven in

[black] marble." In *The Tatler* (No. 79) they are described as being "in gold letters"; and this account agrees with the rules themselves—in gold letters upon board—still preserved in the banking-house of the Messrs. Child, with another and equally interesting relic of the Devil Tavern—the bust of Apollo. The laws were probably drawn up in 1624, as on June 19th of that year John Chamberlain sends to Sir Dudley Carleton as an interesting novelty certain convivial laws of Ben Jonson "laid down for a chamber in the inn of the Devil and St. Dunstan by Temple Bar" (*LPP.*). *LPP.* cites the passage now in hand, and lines 8–10 in 3. 3, to show that 'ladies appear to have been occasionally admitted to the social meetings at the Apollo.' Above the door of the Apollo room were Jonson's verses:

Welcome all who lead or follow,  
To the Oracle of Apollo—  
Here he speaks out of his pottle,  
Or the tripos, his tower bottle:  
All his answers are divine,  
Truth itself doth flow in wine.  
Hang up all the poor hop-drinkers,  
Cries old *Sim*, the king of skinkers;  
He the half of life abuses,  
That sits watering with the Muses.  
Those dull girls no good can mean us;  
Wine it is the milk of Venus,  
And the poet's horse accounted:  
Ply it, and you all are mounted.  
'Tis the true Phœbian liquor,  
Cheers the brains, makes wit the quicker.  
Pays all debts, cures all diseases,  
And at once three senses pleases.  
Welcome all who lead or follow,  
To the Oracle of Apollo.

When the poet was gone, the words inscribed upon his tomb in Westminster, 'O Rare Ben Jonson,' were set beneath these lines. 'At the Mermaid,' says Wheatley (ed. *Ev. Man In*, Introd., p. 60) 'Jonson had his rivals, but at the "Devil" in Fleet Street he reigned omnipotent. When he started the "Apollo" Club is not known, but it was probably not long before 1616, when the *Devil is an Ass* was acted, which was written "when I and my boys drank bad wine at the Devil."'

The Devil Tavern was a popular resort for men of letters for a century and a half after Jonson's death. In 'the spring of 1751,' says Cunningham, 'we find Johnson, like his earlier namesake, making a night of it at the Devil.' Gifford says (9. 70): 'The Apollo, of which a print was published in 1774, appears to have been a handsome room, large and lofty, and furnished with a gallery

for music. It was frequently used for balls, etc., and here Dr. Kenrick gave, about 1775, his *Lectures on Shakspeare*. 'In 1787,' says LPP., 'Messrs. Child bought the freehold, pulled down the whole of the tavern premises, and erected Child's Place [a bank building] on the site.'

135. And have her Armes set vp there, with her Titles. 'It was the custom for foreign princes and noblemen of high rank or office, to *set up* their arms and titles in the places through which they passed, or the inns in which they lodged. Thus our author in his *Discoveries*: "The German lord, when he went out of Newgate into the cart, took order to have his arms *set up* in his last habourough." Nor is the custom unknown in this country. The arms and titles of the Lord Lieutenants of Ireland are usually set up in the inns in which they occasionally rest on their journey to the coast' (G.).

## SECOND INTERMEAN

2-3. pray God, some on vs be not a witch. King James himself had in 1597 written a book on witchcraft, called *Demonology*. The third and last Act against witchcraft was passed soon after his accession to the throne of England. This Act was law for more than a century; it was repealed by George II. in 1736. The last trial for witchcraft in England was that of Jane Wenham in Hertford in 1712. She was convicted, but not executed. 'Trials in England were most numerous,' says *Encyc. Brit.*, 'in the 17th century. In the case of the Lancashire witches in 1634 seventeen persons were condemned on the evidence of one boy. In the period from 1645 to 1647 between two and three hundred are said to have been indicted in Suffolk and Essex alone, of whom more than half were convicted.' In general, witches were haggard old women. Brand (*Antiq.* 3. 7) quotes from an old tract called *Round about our Coal Fire*: 'She must be of so dry a nature, that if you fling her into a river she will not sink.' But sometimes comparatively young persons were accused of being witches. So unquestioning was the belief in witchcraft, and so intense the feeling against it, that those accused of being witches often came to believe in their own guilt. Blackstone tells us (*Comm.* 4. 61) that 'many poor wretches were sacrificed to the prejudices of their neighbors and their own illusions; not a few having, by some means or other, confessed the fact at the gallows.' Probably nearly every female of mature years was occasionally visited by the fear that she herself might turn out to be a witch. It is a tremor of this kind that makes Censure say: 'Pray God, some on vs be not a witch.'



3. to forespeake the matter thus. 'I. e. to foretell, and thus incur the suspicion of dealing with a familiar' (G.).

11-13. here's neuer a Fiend, etc. See note on 1st Intermean, line 33. See also Furness' note on the Vice, *Hamlet* 3. 4. 98.

16. Hocos Pokos. 'Appears early in 17th c., as the appellation of a juggler (and, apparently as the assumed name of a particular conjuror) derived from the sham Latin formula used by him' (NED.). NED. cites Tillotson, *Sermon* 26: 'In all probability those common juggling words of *hocus pocus* are nothing else but a corruption of *hoc est corpus*, by way of ridiculous imitation of the priests of the Church of Rome in their trick of Transubstantiation.' NED. says in substance that Tillotson's conjecture is the only authority for this origin of *hocus pocus*. Brand says (*Antiq.* 3. 61): 'Ady, in his *Candle in the Dark*, p. 29, speaking of common jugglers, that go up and down to play their tricks in fairs and markets, says: "I will speak of one man more excelling in that craft than others, that went about in King James his time, and long since, who called himself the *King's Majesties most excellent Hocus Pocus*, and so was he called, because at the playing of every trick he used to say: '*Hocus pocus* tontus, talontus, vade celeriter jubeo,' a dark composition of words to blinde the eyes of beholders.'" Hone, the editor of Strutt, in a foot-note (*Antiq.* 3. 61) says of line 14: 'This is the earliest mention I have found of this term.' Jonson used it, however, in the *Masque of Augurs*, 1622 (GC. 7. 420): '*Hocos Pocos! Paucos Palabros.*'

19. I have had better newes, etc. All omit *had*, and to the detriment of the sense.

26-7. in the styling her Infanta, and giving her three names. 'I cannot give the reader the *three names* of the Infanta Maria of Spain; but this is plainly an allusion to them. Charles returned from his ill-fated visit to the princess, in October 1623, and the match was finally broken off a few months before the appearance of this play; Gossip Censure therefore might have spared her zeal on the young lady's account, who was not much in favour at this time' (G.). In a supplementary note (GC. 9. 503) Cunningham refers to Gifford's note above and says: 'I was myself equally unsuccessful, but found eventually that Gifford had put me on the wrong track. When Jonson called his imaginary personage *Aurelia Clara Pecunia*, the Infanta whom he had in view was not the lady whom prince Charles had sought to win, but her far more celebrated aunt, the daughter of Philip the Second, and governess of the Netherlands, whose names of *Isabella Clara Eugenia*, so exactly chiming in with those of Jonson's ideal princess, I discovered in the notes of the "Discourses held between the Sieurs Rubens and Gerbiér," *Saints-*

bury's *Rubens*, p. 60.' No doubt Jonson intended Pecunia to suggest the Spanish princess. In so far, she may be regarded as a special satire directed at the royal fortune-hunters and their advisers. But Pecunia has two other aspects: (1) she typifies the deity of money-lovers the world over. In this aspect she answers more nearly to the abstract character of her chief classical original, the god Plutus in the Aristophanic play of that name (cf. Introduction, p. 20). (2) She has an alchemical aspect. Doubtless, if the Spanish princess had three names, Jonson had those names in mind when he gave Pecunia three; perhaps, too, as Cunningham thinks, he had in mind her aunt, the governess of the Netherlands; but he also had in mind the doctrine, found in the writings of all the leading alchemical philosophers, that gold is a trinity. This doctrine is stated at the end of Part I. of the *Coelum Philosophorum* of Paracelsus (trans. by A. E. Waite I. II) in tabular form thus:

*'Gold is in its* { 1 *Celestial* } *and* { *Dissolved* .  
*Essence three-* { 2 *Elementary* } *is* { *Fluid*  
*fold* { 3 *Metallic* } *is* { *Corporeal.*'

Jonson plainly alludes to the supposed triune nature of gold in I. 6. 44-6:

Her name is,  
 Or rather her three names are (*for such she is*)  
*Aurelia Clara Pecunia.*

So also in Mirth's words in lines 24-5: 'Do they any more, but expresse the property of money?' This third aspect of Pecunia served as a stalking-horse, behind which Jonson aimed his darts. In case too sharp exception were taken to his satire, it might serve also as an excuse and a refuge. At the same time that she expresses this view of the meaning of Pecunia (lines 23-29), Gossip Mirth—with a sly wink, I imagine—disclaims all personal reference. Possibly, however, the applicability of the satire to the Spanish match explains why the *Staple of News* was received with silence. See Introduction, pp. 19-20.

Gifford, I think, misunderstands lines 22-35; it is Pecunia who is *abused*. The two Gossips are at cross-purposes: Mirth has some perception of the allegory, Censure has none. Censure considers it abuse to Pecunia to give her three names, and *stile her Infanta*. Mirth takes it that Censure speaks in behalf of the Spanish princess. What would be the harm, she says, even in speaking of the *Infanta of the Beggars*, etc. But Censure—if there were none wiser than she,—would *sow the poet in a sack and send him by sea to his Princesse*, i. e. certainly to the Spanish Infanta, whom he so admires that he names an *honorable princess* like Pecunia after her,

The Spanish marriage had been almost universally execrated. A Catholic queen on the throne of England! The joy of the people was boundless when Charles returned, and it became rumored that the match was off. Jonson celebrated the event in a Mask, *Neptune's Triumph for the Return of Albion*, which was presented with unusual magnificence in January 1624. But though as a Spaniard, and a possible Catholic queen of England, the Infanta was an object of execration, Osborne tells us (*Secret Hist.*, p. 157) that 'the most generall no lesse then the least suspected reports made her alone owner, (though small in stature,) of the greatest beauty, virtue, gallantry, and prudence, that were at that day extant in woman-kind.'

33. but what is subject to exception. I. e. but that it is liable to be objected to.

45. to say she came forth of a Tauern was said

like a paltry Poet. 'This is said, however, by the writers of her life. The blessed Pocahontas was *in womb of tavern* both at Deptford and Gravesend' (G.).

52. Butter. An allusion to Nathaniel Butter. See Introduction.

54. butter-box. 'A Dutchman, from the great quantity of butter eaten by the people of that country' (Grose, *Lexicon*). 'Dutchmen, who were ludicrously called butter-boxes, from their traffick in salted butter' (Nott, note on *Gull's Hornbook*, chap. 7). 'Buttermouth, a contemptuous epithet for a Dutchman = Butter-box' (NED.).

66. Or to the time of yeer. I. e. contrary to (cf. line 61).

67. Almond butter. NED. cites: 'c. 1440. *Anc. Cookery in Househ. Ord.* (1790) 447. Botyr of Almondes. Take almonde mylke, and let hit boyle, and in the boylinge cast thereto a lytel wyn or vynegur. Cogan. *Haven Heath* (1636) 382. An other kinde of butter made of Almonds with Sugar and Rose water, called Almond Butter. 1753. Chambers *Cycl. Supp.*, *Almond-butter* is a preparation made of cream and whites of eggs boiled; to which is afterwards added, blanched almonds.'

71. mad butter. 'The allusion is to the old proverb, *Butter is mad twice a year*, i. e., in *July*, when it is too soft, and in *December*, when it is too hard' (G.).

## TO THE READERS

'This Act, it appears, gave offence, and therefore Jonson thought proper to prefix the following notice to it, before the play was given to the press. It argues very little for the good sense of the audience to take offence at a piece of satire so just and well timed, as this evidently was. Not one part in a thousand of the ridiculous stories

fabricated and propagated in the poet's time as authentic news, is come down to us; and yet more than enough remains to prove that the public credulity was imposed upon by the Fittons of the day, in the most gross and shameless manner' (G.). 'There is no reason why this notice, on which Jonson placed such importance, should have been detached from the text, and degraded in smaller type to a note' (C.). See variants.

**12. hunger and thirst.** Nouns, and in the same construction as *folly*, line 11.

### ACT III. SCENE I.

**14. in pompe.** With full ranks, and in all the panoply of office.

**31. With all the migniardise, and quaint Caresses.** 'This is pure French. Cotgrave has: "*Mignardise*: quaintnesse, neatnesse, daintinesse, wantonesse; smooth or fair speech; kind usage." Jonson had before used the adjective *migniard*. See *The Devil is an Ass* [2. 1: "Love is brought up with those soft migniard handlings"] (C.).

**32. Thou seem'st . . . Courtier.** 'Alluding to Picklock's use of the French word *migniardise* (affected delicacy of speech or behavior), which was probably one of the *perfumed terms* of the time' (G.).

**34. Vertumnus.** An Etruscan and Roman divinity, supposed to preside over gardens and orchards and the changes of the seasons. He had the power of assuming any shape he pleased.

**37. like a turne-pike.** 'I. e. a turnstile. It is probable that, in Jonson's time, the roads or rather lanes, had no other barriers than these, which every one opened for himself' (G.).

**48. And hard, but, etc.** Elliptical for *and it shall go hard*. Gifford cites from *Gent. Recreat.*: "'Retrieve is when partridges having been sprung, are to find again.'" Cf. Glossary. Hone says (Strutt's *Sports and Pastimes*, p. 23, note): 'At the commencement of the seventeenth century, it [hawking] seems to have been in the zenith of its glory. Hentzner, who wrote his Itinerary in 1598, assures us that hawking was the general sport of the English nobility, at the same time, most of the treatises upon this subject were written. At the close of the same century, the sport was rarely practised, and a few years afterwards hardly known.'

**51. What did I say?** etc. Cf. lines 1-11.

### SCENE II.

**7. writes Clericus.** Signs himself *Clericus*.

**10. Two doe not doe one Office well.** Possibly a playful allusion to the legal prohibition of holding two benefices, or two lay offices, at the same time.

**11. to lose my curtesies.** To have my kind acts go unacknowledged.

**23. Is the Emperor dead?** This was Ferdinand II, King of Bohemia and Hungary, and Emperor of Rome—that is, of the Holy Roman Empire. In December 1625, and November 1627, respectively, he resigned the crowns of Hungary and Bohemia to his son, Ferdinand III.

**24. And trailes a pike now vnder Tilly.** Johann Tzerklas, or Tserclaes (1559–1632), Count Tilly, a Belgian by birth, was the great leader of the Imperial forces, or forces of the Catholic League, during the first fourteen years of the Thirty Years' War, i. e. from 1618 to 1632. See Schiller's *Wallenstein*.

**Traile.** Cf. the modern military phrase, *trail arms*, to grasp a rifle with the right hand a little in front of the balance-point, so that the piece hangs with the butt near ground in the rear, and the muzzle in front, pointing obliquely upward.

A pike consisted of a long shaft with a sharp iron head. 'It continued in use, although reduced in length, throughout the 17th c., and was replaced by the bayonet as the latter was improved' (CD.).

**26. Spinola.** Spinola, Marquis of Ambrosio (1570–1630), an Italian in the service of Spain. He was the leader of the Spanish army in the Netherlands. He conquered the Palatinate in 1620. In May 1625 he took Breda, after a siege of ten months.

**27. All are alike true, and certaine.** 'They [the Corantes] have used this trade so long, that now every one can say "It's even as true as a couranto"; meaning that it's all false' (*Harl. Misc.* 9. 331). Cf. line 94.

**28. fifth Monarchy.** The monarchy which, according to a literal interpretation of Daniel's prophecy, was to succeed the four great monarchies of Antichrist—Assyria, Persia, Greece, and Rome. Christ was to be its king, and reign a thousand years on earth.

**29–31. vntill the ecclesiastique . . . Both in one person.** As reported in lines 21–2.

**32. See but Maximilian.** Maximilian I., Duke of Bavaria, the founder of the Catholic League, and the supporter, in the Thirty Years' War, of the cause of Ferdinand II. of Bohemia against King James' son-in-law, the Elector-Palatine, Frederick II. Green's *History*, 3. 104–20, contains an excellent view of the general political situation at that time.

Protestantism thrived especially in Bohemia and Austria; but under Rudolf II. (1576–1612) a strong reaction, due for the most part to the Jesuits, set in. In 1608 the Evangelical Union, and in 1609 the Catholic League, were formed to protect their respective interests. The Emperor Matthias gave certain guarantees of liberty, but in

1617 Ferdinand of Styria, who had been educated a Jesuit, was crowned King of Bohemia, and persecution at once began. The Protestants declared Ferdinand deposed, and invited the Elector-Palatine, Frederick, to the throne of Bohemia. Frederick accepted, and in 1618 the Thirty Years' War began.

33-34. **Baron of Bouterseheim**, etc. *Bouterseheim* and *Scheiterhuysen*, I think, are coinages of Jonson's brain. By *Liechtenstein*, however, he probably meant the little principality of that name, lying in the mountainous region between Austria and Switzerland. It has an area of sixty-five square miles, and, excepting Monaco and San Marino, is the smallest independent state in Europe. Its political insignificance was probably Jonson's main reason for introducing it here.

37. **he is dispenc'd with all**. I. e. he is exempted from becoming a priest.

40. **They haue bin thought so long, and rightly too**. In 1604 all Jesuits were commanded to leave England. In 1605 Garnet, the Provincial of the English Jesuits, was executed for complicity in the Gunpowder Plot. 'Though he had shrunk from all part in the plot,' says Green (*Hist.* 3. 64), 'its existence had been made known to him by another Jesuit, Greenway; and horror-stricken as he represented himself to have been he had kept the secret and left the Parliament to its doom.'

44. **Vittellesco**. I have found nothing about this person.

46. **his excellence**. Don Spinola.

48. **wilde fire**. See Glossary. Jonson has in mind something highly explosive, as well as inflammable.

49-50. **beleaguer no more towns**. See note on line 26.

61. **an inuisible Eele**. The general idea of the submarine destroyer, it appears, is at least as old as Jonson.

62. **Dunkirke**. A port on the strait of Dover, in the department of Nord, France.

63. **Why ha'not you this, Thom?** Cf. Gifford's reading: 'Why have not you this, Tom?' Cunningham says: 'It is in vain to speculate why this has been changed from the "haven't you this" of the original.' Another variation in copies of the Folio.

85. **The Eele-boats**. 'Close to Queen-hythe, was Brooke's Wharf, and during Lent the Dutch eel boats lay here very thick. "At this time of the year the pudding-house at Brooke's Wharf is watched by the Hollanders eels-ships, lest the inhabitants, contrary to the law, should spill the blood of innocents, which would be greatly to the hindrance of these butter-boxes." *Westward for Smelts*, 1603 or 1623. *Percy Soc.*, p. 5' (C.). A pamphlet published in 1615 complains that nearly all the sea-fish eaten in England was supplied

by the Hollanders, and this too from British waters. \*Another, dated 1614, estimates the number of Hollanders then engaged in the industry at 20,000 (cf. *Harl. Misc.* 3. 395 ff.; 4. 212-231). Probably the Hollanders also supplied the English most of their eels.

'Hithe, Hythe. A port or haven, especially a small haven or landing-place on a river. Now *obs. exc.* in *hist.* use, and in place-names, as *Hythe*, *Rotherhithe*, *Lambeth* (orig. *Lamb-hithe*), *Hithe* Bridge at Oxford, and *Bablock Hithe* on the Thames above Oxford' (*NED.*). 'Next unto Bread Street Ward, on the south side thereof, is Queen Hithe, so called of a water gate, or harbour for boats, lighters, and barges; and was of old time for ships, at that time the timber bridge of London was drawn up, for the passage of them to the said hithe, as to a principal strand for landing and unlading against the midst and heart of the city. This Edred's hithe, after the aforesaid grants, came again to the King's hands, by what means I have not read, but it pertained to the queen, and therefore was called *Ripa reginae*, the Queen's bank, or Queen's hithe, and great profit thereof was made to her use" (Stow, *Survey*, p. 134).

88. But what if Spinola haue a new Proiect. "Spinola and Gundomar, between them, had, in 1620, completely succeeded in mystifying James as to the move upon the Palatinate." Spedding's *Bacon* 7. 112' (C.).

90. Harwich. A seaport town of Essex, situated on a small peninsula which projects into the estuary of the Stour and Orwell, seventy miles north-east of London.

\*98-102. They write from Libtzig . . . tincture. A jibe at the users of perfume. This art is mentioned in *Devil is an Ass* also. For the 'Brotherhood of the Rosie-Crosse,' see note on 4. 2. 34.

105. spirit. The extraction.

106-8. perpetual Motion . . . Alewife in Saint Katherines . . . tap. This alewife is no doubt identical with the person mentioned in the *Masque of Augurs* (1623) as the keeper of the 'Three Dancing Bears in St. Kathrine's . . . a distressed lady, whose name for the honour of Knight-hood, will not be known.' The words of the mask explain why *The Dancing Bears* was so popular that its ale-tap might be called a perpetual motion.

The physicist's perpetual motion was also heard of in those days. One of the most famous perpetual-motion devices of all time was contrived by a contemporary of Jonson's, Edward Somerset, Marquis of Worcester (1601-1667). When he began we do not know, but from 1626 on he gave much time to mechanical experiments, and about 1638 he claimed to have solved the problem of perpetual motion, and exhibited his device to Charles I. in the Tower.

**Saint Kathêrines.** A precinct or liberty extending from the Tower of London to Ratcliffe. It derived its name from St. Katherine's by the Tower, a royal hospital, college, or free chapel founded in 1148 by Matilda, wife of King Stephen. In the time of Henry VII. it was noted for breweries.

**115. We'll stand it out 'here.** We may take *stand it* (1) as a phrase, meaning simply *stand*, as *to walk it* means *to walk*. Then the whole expression means, *we'll stand, or remain standing, outside here*, or perhaps simply *remain*. Or (2) we may take *stand it out* as a phrase, meaning *to wait*. I see no choice between these two interpretations. *Stand it*, in the sense of *put up with*, or *endure*, is a modern colloquialism.

**115-16. and obserue your Office What Newes it issues.** *What* depends not upon *observe*, but on another verb, either of seeing or hearing, implied in *observe*: i. e. *observe your office to see, or hear, what news it issues*. Cf. *Hamlet* 1. 1:

And let us once again assail your ears,  
That are so fortified against our story,  
What we two nights have seen.

See also Abbott, *Shak. Gram.*, p. 172.

**116-20. house of fame**, etc. Jonson was thinking of the House of Dædalus and House of Fame (cf. *House of Fame* 3. 830 ff.). See Introd., p. 22.

**120. the Cornu copiae of her rumors.** 'Cornu-copia, the horn of plenty, which, according to the fable, afforded good store of all things that could be wish'd for, by a peculiar privilege that Jupiter gave nurse Amalthea: whence it is figuratively taken for great plenty or abundance in all things' (Phillips, *New World of Words*, 1706).

**124. I. Cust.** 'A marginal note describes this first customer as a *dopper* (dipper) or she-Baptist' (G.). 'I have four copies of the folio, the only version, and in no one of them is there mention of a *dopper* in this place. The marginal note is simply: 'I. Cust. A she-baptist.' But in the text where Gifford prints 'I. Cust.' Jonson wrote *Dop*' (C.). For more about Doppers, see *News from the New World*, GC. 7. 342.

**125. Saints at Amsterdam.** Cf. Fletcher, *Fair Maid of the Inn*, ed. Dyce, 4. 2: 'School. I am a schoolmaster, sir, and would fain confer with you about erecting four new sects of religion at Amsterdam.' Dyce notes: 'Allusions to Amsterdam as the receptacle of fanatics from all quarters of Europe, are very frequent in our early dramas.' Cf. *Alchemist* 2. 1:

. . . for the holy brethren  
Of Amsterdam, the exiled saints.



There Cunningham notes: 'English and Scotch exiles of the highest virtue and piety were collected together in Amsterdam. John Canne, on the title-page of his *Necessity of Separation*, calls himself "Pastor of the Ancient English Church in Amsterdam." They were Brownists.' Brownists, a seceding sect which sprang up towards the close of the 16th c. The sect was driven out of England, took refuge in Holland, and there, sometime between 1593 and 1608, established a church.

**128-30. The Prophet Baal . . . Naometry.** 'This was intended to ridicule the fanatics of those days, who dealt much in expounding the prophecies contained in the Revelations, and applied them to themselves. We read, that the woman fled from the face of the serpent into the wilderness, where she was nourished for a *time*, and *times*, and *half a time*, Revel. xii. 14. By the prophet *Baal*, is meant any factious leader like *John Baal*, a Kentish minister, and forerunner of the rebellion by Wat Tyler in Richard the II'd's time' (W.). 'It was not necessary for the poet to have recourse to the times of Richard II. for a fanatic; his own age furnished them in abundance; Osborne says that many of the puritans believed prince Henry to be prefigured in the Apocalypse, and boldly prophesied that he should overthrow the beast; and that one *Ball*, a tailor, (and not improbably, the person whom Jonson had in view) was so far over-run with this *lunacy*, "as to put out money on adventure, i. e. to receive it back, double or treble, when James himself should be elected Pope!" *Traditional Memoires of James I.* sec. 38' (G.). Cf. *Fair Maid of the Inn* 5: 2: 'And the very Ball of your false prophets, he's quashed too.' Cf. *Pan's Anniv.*: 'We have a prophet amongst us of that peremptory pate, a tailor or master-fashioner, that hath found it out in a painted cloth, or some old hanging, (for those are his library) that we must conquer in such a time, and such a half time.'

**132. and set-out by Archie.** 'The old copy has a marginal note here—*Archie mourn'd then*. This was Archibald Armstrong, jester to James and Charles I. Why he was in black, does not appear. The court was then in mourning, indeed, for the death of James:—but Archy might also be in disgrace, and condemned to *sable* for some act of impertinence. This licentious buffoon was something of a fool, more than a knave, and altogether a meddling and mischievous agent of the factious in church and state. James contrived to keep him in some order by means of the whip, which was frequently exercised upon him to advantage; but the unfortunate Charles, with whom he was a favourite, gave a loose to his scurrility, which he had more than one occasion to regret. The great object of Archy's malignity were bishops, and of them, more particularly

Laud, who has been blamed for noticing his attacks. "As Laud was at the head of state," says the author of the *Discourse on Irony*, p. 71, "he should have despised the jests of a *fool*, and not been hurried on to speak against him, (in the Privy Council,) but left it to others who would have been glad, upon the least intimation, to pay their court, by sacrificing a *fool* to his resentment." This has been repeated a thousand times; but there is neither truth nor wisdom in the observation. Archy was a rancorous bigot to the discipline of the Church of Scotland; this was quickly perceived by the favourers of the puritans about the court, and they hastened to avail themselves of his prejudices, by secretly instigating him to scurrilous jests upon Laud, as the readiest means of bringing the hierarchy into contempt. Not to know this, argues a very imperfect acquaintance with the history of those disastrous times. Even Osborne, who neither loved Laud nor his cause, has the candor to acknowledge that Archy not only "carried on the contention against the prelates for divers years, but received such encouragement, that he often, in his own hearing, belched in his face such miscarriages as he was really guilty of, and might, but for this *foul-mouth'd Scot*, have been forgotten: adding such other reproaches of his own, as the dignity of the Archbishop's calling and greatness of his parts could not in reason or manners admit." *Advice to a Son*, Pt. ii, p. 12' (G.). See *DNB*.

**151. Amboyna.** Amboyna, the most important of the Moluccas, or Spice Islands. The Portuguese, who were the first Europeans to settle there, were dispossessed by the Dutch in 1605. About 1615 the British formed a settlement on the island at Cambello. In 1623 the Dutch destroyed this settlement, with circumstances of great atrocity. Gifford is eloquent upon the theme (see his note). In 1654 Cromwell exacted £300,000 and a small island from the United Provinces for the outrage. Gifford says the massacre 'took place in 1622, but the news of it did not reach this country till the commencement of 1624, so that the horror of it was in all its freshness.' Cunningham says: 'In point of fact, the massacre of Amboyna took place on the 17th of February, 1624, and the news of it did not reach England till the commencement of 1625.' Johnson's *Encyclopedia* gives the year as 1623. Dryden wrote a play upon this theme.

**164. And making them good, eating Christians.** Gifford deletes the comma after *good*, thereby hiding Jonson's jest.

**161-4. a colony of cookes,** etc. Probably these lines contain an allusion to the popular belief that cooks were atheists. This, as Knight tells us (*London* i. 383), 'was supposed to be the result of their knowledge from the world abroad—for travel was then necessary to make an accomplished cook.'

165. Colonell. 'In the 17th c. *colonell* was trisyllabic, and was often accented (in verse) on the last syllable. But by 1669 it began to be reduced in pronunciation to two syllables' (NED.).

178. old laphets. Whalley quotes from *Underwoods* 41: *An Ode To Himself*:

Then take in hand thy lyre,  
Strike in thy proper strain,  
With Japhet's line, aspire  
Sol's chariot for new fire,  
To give the world again.

with this remark: 'He means *Prometheus*, the son of *Japetus*, who, as the poets say, was assisted by *Minerva*, in the formation of his man, whom he animated with fire taken from the chariot of the Sun.'

189. To strew out the long meale. Cf. *Underwoods* 65:

To vent their libels, and to issue rhymes,  
I have no portion in them, nor their deal  
Of news they get, to strew out the long meal.

191. any Proclamations. These were doubtful and expectant times for London. Under date of Jan. 19, 1625-6, we read in the *Court and Times of Charles I.*, p. 72: 'Here be daily proclamations come forth; one strict enough against papists and recusants, if it may be duly executed; but it is thought to look toward the parliament, which is to begin the 6th of February.'

200. A Precept for the wearing of long haire. 'Jonson liked this joke. He told Drummond [GC. 9. 404], "One who wore side hair, being asked of one other, who was bald, why he suffered his hair to grow so long, answered, It was to see if his haire would grow to seed, that he might sow of it on bald pates"' (C.).

206. And Coachmen

To mount their boxes, reuerently. 'This seems to be a part of Tom's speech: I imagine Lickfinger ought not to speak till he asks the question, *Have you no news of the stage?* and I have accordingly reformed the speeches in that manner' (W.). 'There was no need of change: but I have not disturbed Whalley's reformation, as he calls it' (G.).

Cf. *Devil is an Ass* 2. 1:

. . . six mares to your coach, wife!  
That's your proportion! and your coachman bald,  
Because he shall be bare enough.

There Gifford says: 'It appears from innumerable passages in our old plays, that it was then considered as a particular mark of state and grandeur for the coachmen to be uncovered.'

**208. Like Lapwings.** 'A well-known bird of the plover family, *Vanellus vulgaris* or *cristatus*, common in the temperate parts of the Old World. Called also *Pewit*, from its peculiar cry. Its eggs are the "plovers' eggs" of the London markets. Allusions are frequent to its crested head, to its wily method of drawing away a visitor from its nest, and to the notion that the newly hatched lapwing runs about with its head in the shell' (*NED.*). Cf. *Hamlet*, ed. Furness, 5. 2. 17:

This Lapwing runs away with the shell on his head.

**216. Archbishop of Spalato.** 'Antonio de Dominis, archbishop of Spalato, in Dalmatia, and the prototype of Archibald Bowyer, came into this country about 1622. Under the pretence of having renounced the errors of popery, he obtained considerable preferment in the church, and was for some time dean of Windsor. Gondomar, who suspected his sincerity, set all his engines to work, and at length discovered the imposture. Antonio then fled from England, and read a second recantation at Rome: he was however abandoned to neglect, and died miserably. The reader now sees the drift of the satire in noticing his bequest to players, for their dexterity in *shifting the scene*, which does not, as Mr. Malone supposes, allude to the use of what is now called *scenery*, but simply to a change of place' (G.).

**218. Gondomar.** 'Gondomar, Diego Sarmiento de Acuña, Marquis de, Spanish ambassador in England from 1613 to 1621. He acquired great influence over King James I., and plied him with all the arts of persuasion to induce him to bring the projected Spanish match to a successful termination. The ruling motive of his policy was, however, the warmly cherished hope of being able eventually to convert the English nation to Roman Catholicism' (*Chambers' Encyc.*). Gondomar got King James to promise that no effectual aid should be sent from England to the Elector Palatine, and deceived him as to the plans of Spinola until the latter had his army in the Palatinate.

**220. For putting the poor English play was writ of him, etc.** 'This play, as the margin of the old folio tells us, was the *Game at Chess*. The game is played, as Langbaine says, between one of the church of England, and one of the church of Rome, in the presence of Ignatius Loyola. It does not promise much amusement, and yet a MS. note taken by Capell from an old copy of this play, describes it as exceedingly popular. "After nine days (the writer adds) wherein I have heard the actors say they took fifteen hundred pounds, (this is an incredible sum) the Spanish faction got the play suppressed, and the author, master Thomas Middleton, committed to

prison, where he lay some time, and at last got out upon this petition to King James:

A harmless Game coyned only for delight,  
Was play'd betwixt the black house and the white:  
The white house won. Yet still the black doth brag,  
They had the power to put me in the bag.  
Use but your royal hand, 'twill set me free,  
'Tis but removing of a man—that's ME."

'From the MS. notes to *Langbaine*, it appears that Gondomar (*the black house*) had other motives of complaint besides his defeat; for the play was embellished with an engraved frontispiece, where he was introduced in *propria persona*, in no very friendly conversation with Loyola.

'Gondomar's *second* fistula must be set down to the poet's account; his first is mentioned in all the histories of the time. The allusion of the whole passage, as well as the exclamation of Lickfinger which follows it, is taken from Rabelais' inimitable description of the transactions which took place with the good bishop Homenas, at the blessed Island of Papimania' (G.). 'Jonson, as if to call attention to this passage, has a marginal note: "Gondomar's use of the Game at Chesse, or Play so called." In the note Gifford speaks of an engraved frontispiece, where Gondomar is engaged in *propria persona* in no very friendly conversation with Loyola, but Mr. Dyce has given a facsimile of a frontispiece where Loyola does not appear at all, but Gondomar is represented handing a letter to the *Fatte Bishop* Antonio. The letter is from *His Holinesse*. The bishop takes it, but says *Keepe yr distance*, on which the White Knight exclaims *Check mate by Discovery*. Gifford should have called Gondomar the *Black Knight*, not the *Black House*. "Yonder Black Knight, the Fistula of Europe." The pecuniary profits must, for the time, have been enormous. On August 14th, 1624, Sir F. Nethersoll wrote to Carleton (Cal. Jac. I. p. 327) that it was so "popular that the players gained £100 a night" (C.).

Jonson uses *poor* not in pity, but contempt. He despised Middleton, and spoke of him to Drummond as 'a base fellow' (*Conversations*, §11).

223. he liues condemned to his share, at Bruxels. Cf. *A Game at Chess*, ed. Bullen, 5. 1. SD: 'Enter Black Knight in his litter, as passing over the Stage.' On this Bullen gives Dyce's note: "'As he [Gondomar] was carried in his litter or bottomless chair (the easiest seat for his fistula)," etc. Wilson's *Life and Reign of James*, p. 146, ed. 1653.' I have little doubt but that *share* is either a misprint for *chair*, or an old colloquial form of the word; probably the first.

238-45. Cf. *Introd.*, p. 50. ✓

**252-9. Why that's . . . base money 'gan to haue any.** Cf. *Discoveries, Amor nummi* (GC. 9. 181): 'O! but to strike blind the people with our wealth and pomp, is the thing! what a wretchedness is this, to thrust all our riches outward and be beggars within; to contemplate nothing but the little, vile, and sordid things of the world, not the great, noble, and precious?' Cf. *ib.*, *De stultitia* (9. 182): 'Nor is it only in our walls and ceilings; but all that we call happiness is mere painting and gilt; and all for money: what a thin membrane of honour that is? and how hath all true reputation fallen, since base money began to have any?'

**261. by description.** Beyond or above description.

**270. him.** Fitton. So also *he* (273), *his* (274), and *he* (275).

**271. State of yeeres.** 'An estate of *years* is a contract for the possession of lands or tenements for some determinate period. . . . These estates were originally granted to mere farmers or husbandmen, who every year rendered some equivalent in money, provisions, or other rent, to the lessors or landlords; but, in order to encourage them to manure and cultivate the ground, they had a permanent interest granted them, not determinable at the will of the lord' (Blackstone, *Comm.* 2. chap. 9).

'We have before remarked, and endeavored to assign the reason of, the inferiority in which the law places an estate for years, when compared with an estate for life, or an inheritance: observing, that an estate for life, even if it be *pur antec vie*, is a freehold; but that an estate for a thousand years is only a chattel, and reckoned part of the personal estate' (*ib.*).

**277. He . . . his life.** Let him and his deputy, etc. *His* refers to Fitton, at whom all their jeering is directed.

**279. Vpon his scarlet motion.** *His* refers to Alderman Security. The official gown of an alderman was always red or *scarlet*. *Motion* means *flourish* of the hand; hence suggestion or proposal.

**And old Chaine . . . 'twirles.** Still referring, I think, to Alderman Security. Aldermen usually wore long chains of gold. Usurers and lawyers also wore them. And when he twirles his chain, he *draws the city-eares*, i. e. attracts the attention of the whole city with its jingle. Osborne says (*Sec. Hist.* 1. 228) that it was 'then a fashion much in use,' to weare a black string in the ear. Perhaps Jonson here alludes to this fashion; to draw one's ear (by the string) would be to draw one's attention in a very literal sense.

**282-3. Dumb Rethoricke, and silent eloquence**

**As the fine Poet saies!** 'A sneering allusion to these lines of Daniel,' says Whalley:

Ah! beauty, siren, fair enchanting good,  
Sweet silent rhetoric of persuading cyes,  
Dumb eloquence, whose power doth move the blood,  
More than the words, or wisdom of the wise.

'It is but fair,' says Gifford, 'to give the remainder of this stanza, in which the thought is woefully wire-drawn:

Still harmony, whose diapason lies  
Within a brow, the key which passions move  
To ravish sense, and play a world in love.

There was no great kindness between Daniel and our poet; but I know not the cause of their mutual dislike. Both were patronized by Lucy, countess of Bedford, and Jonson tells her noble friend, the countess of Rutland, that Daniel "envied him, though he bore him no ill will on his part." He could not have hazarded this to such a personage, unless the fact had been notorious; and this circumstance may serve to admonish us, when we find an occasional reflection in Jonson, not to set it down immediately to the score of *malignity*, and conclude with Messrs. Chalmers, Steevens, Malone, etc., that he is, in every case, a wanton and unprovoked aggressor.' 'In 1618,' says Cunningham, 'Jonson told Drummond [*Conversations*, GC. 9. 366; 378] that "Daniel was at jealousies with him," adding, however, that "he was a good honest man, had no children, but no poet."' Cf. *Ev. Man Out* 3. 1: 'You shall see sweet silent rhetoric, and dumb eloquence speaking in her eye.'

289-90. it would much advance Vnto the Office. I was at first inclined to take *advance* as a verb, in the obsolete sense, *to benefit*. But, so far as I can discover, this use never occurs in construction with *unto*; it is always transitive. Or if we take *advance* as a noun, in the obsolete sense of *advancement*, how shall we explain *would*? I have found no instance of *will* used as an independent verb, except in the sense of *wish*, etc. It remains to take the expression as elliptical, some such verb as *bring* being understood after *would*. Cf. 2 *Hen. IV.* 3. 2. 310: 'I must (go) a dozen mile tonight.' Cf. Abbott, *Shak. Gram.*, p. 293.

296. Something of Bethlem Gabor. 'This person, who is sometimes called Beth. Gabriel, was prince of Transilvania. He had interest enough to get himself declared King of Hungary; but being shortly afterward suspected of meditating an alliance with the Turks, and forming designs hostile to Christendom, he was abandoned by his new subjects. His exploits were of the romantic kind, and he is said to have been in forty general battles: so that the Mercuries, foreign and domestic, rang with his achievements, about this time. He died in 1629. Godwin has taken the name for the military hero of his *St. Leon*' (G.).

305. Duke of Bauier. Maximilian of Bavaria.

309. Pageants. In imitation of continental usage, the guilds or trade companies of London were accustomed to celebrate inaugura-

tions of lord<sup>d</sup> mayors and royal coronations with processions and pageants of great pomp.

**312. Now, at the Coronation.** Charles was crowned Feb. 2, 1626. Cf. *Court and Times of Charles I.*, p. 72: 'The coronation holds on Candlemas-day, but private, without any show or feast at Westminster Hall.'

'Whoever wishes to become acquainted with the nature of those *brave speeches* expected by the country, must turn to those which were introduced into the city pageants, on the accession of James, by our poet, among many others, and of which enough and more than enough is to be found in the *Chronicles of the times*' (G.). 'There are many traces of Jonson's having been offended at not being employed in preparing speeches for this occasion. His description (*ante*, line 274) of Alderman Security, has every mark of being personal, and what he says [2. Int. 4] of "a true receipt to make an alderman," is also evidence of what was rankling in his mind' (C.).

**313. they stand mute.** I. e. the personages in the pageants. Cf. the following from an account of the entertainment given in honor of James, his queen, and son, March 15, 1603: 'The Personages (as well mutes as speakers) in this Pageant, were these, viz.

1. The highest person was the Brittoyne Monarchy.
2. At her feete, sate Divine Wisedome.
3. Beneath her, stood the Genius of the City, a man.
4. At his right hand was placed a personage, figuring the Counsell of the City.

5. Under all there lay a person representing Thamesis the river. Of all which personages, Genius and Thamesis were the only speakers; Thamesis being presented by one of the children of her majesties *revels*; Genius by M. Allin (servant to the young prince)' (Somers's *Tracts* 3. 8).

**316-17. If May-day come, and the Sunne shine, perhaps**

**They'll sing like Memnons Statue, and be vocall.**

Gifford says: 'May-day was a day of general festivity, and more especially with the good citizens of London, who had the happiness of enjoying some of their favourite processions on it. The trite allusion in the next line may be best explained by a quotation from Akenside:

As Memnon's marble form, renowned of old  
By fabling Nilus, at the potent touch  
Of morning, uttered from its inmost frame  
Unbidden music.                      *Pleasures of Imag.'*

In 1585 Stow wrote (*Survey*, p. 38): 'These great Mayings and May-games, made by the governors and masters of the city, with



the triumphant setting up of the great shaft (a principal May-pole in Cornehill, before the parish church of St. Andrew,) therefore called Undershaft, by means of an insurrection of youths against aliens on May-day, 1517, the 9th of Henry VIII., have not been so freely used as afore.' 'Gradually, we presume,' says Knight (*London* i. 174) 'the May-poles resumed their former ascendancy, for in 1644 the Parliamentarians ordered that "all and singular May-poles be taken down." When Charles II. ascended the throne, the famous May-pole of the Strand was restored with great pomp and rejoicing, amidst multitudes of people, whose shouts and acclamations were heard from time to time through the whole day.' By the end of the 17th c., however, the May-day games had entirely disappeared.

### SCENE III.

**2. Where shall we dine to day.** The usual hours of dining and supping at that time were eleven and six. Cf. *Case is Altered* 2. 3:

Eat when your stomach serves, saith the physician,  
Not at eleven and six.

**the Ieerers.** Gifford gives these words to Nathaniel, with this note: 'The old folio, which is miserably incorrect, gives this to Shunfield. It must be as it now stands, unless the reader choose rather to give the exclamation to Tho. Barber.' Thomas and Nathaniel are the only clerks of the office mentioned in the Persons of the Play. Gifford's suggestion that we may assign the speech in question to Thomas has more warrant than the one he adopts, because Thomas, as shown by the second speech below, has taken upon himself the duty of spokesman for the office.

**8. With the Muses.** Cf. Jonson's verses quoted in note on 2. 5. 127.

**9. But with two Gentlewomen, call'd the Graces.** Gifford says: 'It appears from the elegant rules drawn up by Jonson for the regulation of his Club, that women of character were not excluded from attending the meetings.

*Probac feminae non repudiantur.*

so that we have an allusion to a fact well known at the time; though the names of the "two Graces" were not mentioned. From the manner in which Marmion (an enthusiastic admirer of Jonson,) speaks of his entertainment there, it may be safely concluded that an admission to it was a favour of no ordinary kind. The "boon Delphic god" was our poet.

*Careless.* I am full

Of oracles, I am come from Apollo——

*Emilia.* From Apollo!

*Careless.* From the heaven

Of my delight, where the boon Delphic god

Drinks sack, and keeps his Bacchanalia,

And has his incense, and his altars smoking,

And speaks in sparkling prophecies, thence I come,

And braines perfum'd with the rich Indian vapour,

And heighten'd with conceits. From *tempting beauties*,

From dainty music, and poetic strains,

From Bowls of nectar, and ambrosiac dishes,

From witty varlets, fine companions,

And from a mighty continent of pleasure

Sails thy brave Careless.

—*Fine Companion.*

14. **Dutch Ambassador.** As shown in an earlier note, *Dutch* was loosely synonymous in England with *Teutonic*. A *Dutch Ambassador* might be from some of the German principalities. The hard-drinking of *Dutchmen* is often spoken of by the old dramatists.

15. **If he dine there.** Gifford's change is uncalled-for (see variant).

21-2. **He holds no man can be a Poet,**

That is not a good Cooke, etc. 'This is literally from *Athenaeus*, of which more hereafter [see 4. 2. 7. and note thereon]' (G.). This whole page is reconstructed from the first half of *Neptune's Triumph* (1624). In his notes upon that masque Whalley pointed out Jonson's indebtedness to *Athenaeus*.

21-40. Cf. *Intro.*, p. 33.

27-8. **He'll draw . . . Iulips.** This means that Lickfinger is a dangerous rival of the quacks and alchemists, such as Almanach. He will extract the philosopher's stone from a mince-pie, and recommend jellies before juleps. Julep was often used as a vehicle for medicine. Jellies were then made from animal tissues; the name was not applied to fruit or vegetable preparations until later.

33. **funerall feast.** Stow's *Survey* (cited in Brand's *Antiq.* 2. 240) tells us that Margaret Atkinson, widow, provided in her will for her funeral feast, and ordered 'a table to be set in the midst of the church, with every thing necessary thereto.' Again Stow says that at the funeral of Sir John Gresham, 1556, a sermon was preached by the Archdeacon of Canterbury, 'and after all the Company came home to as great a dinner as had been seen for a fish, day, for all that came; for nothing was lacking.' Cf. *Rom. and Jul.* 4. 5. 150: 'Come we'll in here; tarry for the mourners, and stay dinner.' Furness cites Singer on *Rom. and Jul.* 4. 5. 87-8: 'The usage was derived from the Roman *caena funeralis*, and is not yet disused in the North, where it is called an *arvel* supper.'

35-40. will make a Syren . . . for a Dolphin. Cf. *Neptune's Triumph*:

*Cook.* I conceive you.

I would have had your isle brought floating in, now,  
In a brave broth, and of a sprightly green.  
Just to the colour of the sea; and then,  
Some twenty Syrens, singing in the kettle,  
With an Arion mounted on the back  
Of a grown conger, but in such a posture,  
As all the world should take him for a dolphin.

These lines describe what was known in Jonson's day as a *subtilty*. Shakespeare uses the word in *Tempest*, ed. Furness, 5. 1. 142. Furness supplies the following note: 'W. A. Wright: It denoted a device in pastry and confectionery work such as is described by Fabian in his account of the feast at the Coronation of Katharine, queen of Henry V. (*Chronicle*, ed. 1542, 2. 366), "And a sotyltie called a Pellycane syttyng on his nest with he brydes, and an ymage of saynte Kathyryne holdyng a boke and disputyng with the doctoures."' Cf. also *Two 15th Century Cookery Books, Forewords*: 'In the third Course was Porpoise, and in this Course was a subtilty of a Tiger looking into a Mirror, with a man on horseback fully armed, grasping a Tiger's whelp.' Again from the same source: 'There was a subtilty both before and after this Course [the third], the last one representing the Virgin and Child, with St. George and St. Denis kneeling on either side, and presenting to the Queen a figure of Henry with the following ballad in his hand.' Probably no great feast was complete without some such device. Cf. note on 4. 2. 27.

Arion, a Greek poet and musician, best known by the story of his escape from drowning on the back of a dolphin, which he attracted by his music. Chambers' *Book of Days* (1. 563) tells us that among the pageants devised by Anthony Munday in 1616 for the mayoralty of Sir John Leman, of the Fishmonger's Company, there was a moving pageant of a ship "followed by a crowned dolphin, in allusion to the mayor's arms, and those of the company, in which the dolphin's appear; and because it is a fish inclined much by nature to musique, Arion, a famous musician and poet, rideth on his backe." Cf. also *Poetaster* 4. 1.

51. This, and the next two speeches headed *Cla.*, Gifford assigns to Nathaniel. This, of course, is right; but two *clerks of the office* are provided for in the Persons of the Play.

D. Humphries. Cf. Nares, *Glossary*: 'The so-called Duke Humphrey's tomb (really that of Sir John Beauchamp, K.G.) was the only monument in the middle aisle of the nave . . .

'Humphrey Duke of Gloucester, though really buried at St. Alban's, was supposed to have a monument in old St. Paul's, from which one part of the church was termed Duke Humphrey's Walk. In this (as the church was then a place of the most public resort) they who had no means of procuring a dinner, frequently loitered about, probably in hopes of meeting with an invitation, but under pretence of looking at the monuments.' *LPP.* cites Bishop Corbet, *Letter to the Duke of Buckingham*:

Poets of Paules, those of Duke Humfrye's messe,  
That feed on nought but graves and emptinesse.

For the most recent information about the death of Humphrey, Duke of Gloucester, cf. *Notes and Queries*, 9th S. 3. 264 (April 8, 1899).

53. *obsonare famen ambulando*. '*obsonare ambulando famem*, phr: Lat. to purvey an appetite by walking. Cic., *Tusc.*, 5. 34, 97' (*Stanford Dict.*). Cites line 53.

54-7. brother, etc. See *Introd.*, p. 48.

55. *I ha'the wine for you*. 'A proverbial expression. I have the perquisites (of the office) which you are to share' (G.).

#### SCENE IV.

3. *charge*. Pecunia.

8. *they talke Six-thousand a yeere*. Note the modern tang of this colloquialism; one may hear its like any day among tradesmen. Cf. *Third Intermean*, line 51.

34. *The trade of money, is fall'n, two i'the hundred*. Cf. note on 2. 1. 4.

38. *scatters away in coaches*. Cf. note on Prologue for the Stage, line 14.

42. *mad*. The modern colloquial sense, *furious*.

45-68. This whole passage is condensed from *Amor nummi* in the *Discoveries* (GC. 9. 180-1).

46. *The fury of mens gullets*. The literature of Jonson's day contains many allusions to the extravagant feasts of the wealthy nobles. Stubbes, too, in 1585 (*Anat. of Abuses*, p. 107) had complained of English gourmandizing.

49. *scarfes*. Cf. Stubbes, *Anat. of Abuses*, p. 75: 'Then must they have silke scarffes cast about their faces, and fluttering in the wind with great tassels at euery ende, eyther of gold, silver, or silke. But I know wherefore they wil say they weare these scarffes, namely, to keep them from sunne burning.' Speaking of dress in the early days of Elizabeth's reign, Howe says (*Con. of Stow's Chron.*, quoted by Strutt, *Antiq.* 3. 91): 'Nor were scarfs above the value of four nobles, or thirty shillings at most, worn by any persons whatsoever. But at this day [towards the end of James' reign] . . . some wear scarfs from ten pound apiece to thirty, nay and more.'

52. What need hath Nature, etc. A classical conception of the *ars vivendi*.

53. gold chamber-pots. 'Golden chamber utensils were among the articles of luxury thundered against by him of the golden mouth in ancient Constantinople' (C.).

54. perfum'd napkins. In his note on *As You Like It* 4. 3. 97, Furness cites Boswell: 'Napkin is still a handkerchief in Scotland and probably in all northern English counties'; and *Lover's Complaint*, line 2:

Oft did she beare her napkin to her eyne.

57-68. Cf. Introduction, p. 50.

64. perishing. Used with its original figurative quality.

69. monopoly of sole-speaking. 'Monopolies, abandoned by Elizabeth, extinguished by Act of Parliament under James, denounced with the assent of Charles himself in the Petition of Right, were again set on foot, and on a scale far more gigantic than had been seen before; the companies who undertook them paying a fixed duty on their profits as well as a large sum for the original concession of the monopoly. Wine, soap, salt, and almost every article of domestic consumption fell into the hands of monopolists, and rose in price out of all proportion to the profit gained by the Crown' (Green, *Hist.* 3. 148). The period referred to is 1629, after Charles had finally done with Parliament, and three years after the *Staple of News* was acted. The allusion suggests that possibly Jonson revised the play before publishing it, in order to glance at current events.

79. I'll ha' no venter in your Ship, the Office

Your Barke of Six. See variant. 'The word shop in the first line is an unwarrantable and ridiculous alteration of Jonson's *ship*. The word *barque* in the next line ought to have stopped them from meddling' (C.).

85. Horse-leach. Cf. note on First Intermean, line 15.

87. A shrunk old Dryfat. 'A dry-fat was a packing-case, or loosely put together cask. In Sylvester's *Du Bartas* we read of:

A dry-fat sheathed in latten plates without'

—(C.).

See Glossary.

### THIRD INTERMEAN

3. Siluer-streete. 'Silver Street, Cheapside, from Wood street to Falcon Square. "Down lower in Wood Street is silver Street (I think of silversmiths dwelling there), in which be divers fair houses. . . . "Stow, p. 112' (*LPP.*). Cites line 3.

**8. in chimia** *Chimia* is the second component in the Arabic word of which *alchemy* is an adaptation. Cf. *NED.*: 'Alchemy . . . [a. OFr. *alquimie*, . . . ad. med. L. *alchimia*, . . . a. Arab. *al-kimia*, i. e. *al* the + *kimia*, apparently a Gr. *χημια*, . . . explained by most as "Egyptian Art"].' Expectation takes her cue from Tattle's words above, 'an' he were well wrought vpon, according to Art.' By *Art*, Tattle means *alchemy*.

**11. Either would**, etc. I. e. both the difference between *aldermanity* and *urbanity*, and the difference between *aldermanity* and *humanity*.

**12-20.** Cf. *Introd.*, p. 46.

**17. he shall neuer come**, etc. The news-dealer, Nathaniel Butter.

**20. conduits.** 'The first cistern of lead, castellated with stone in the city of London, was called the great Conduit in West Cheape, which was begun to be built in the year 1285, Henry Wales being then mayor' (Stow, *Survey*, p. 7). Stow gives the dates of construction of over a dozen conduits between 1285 and 1583. On Michaelmas Day, 1613, the Londoners celebrated the entrance into the city of Sir Hugh Myddleton's New River waters. Until then, Chambers tells us (*Book of Days* 2. 392), 'two or three conduits in the principal streets, some others in the northern suburbs, and the springs in the neighborhood of the Fleet River, were all they had at their service. The Cheapside conduits were the most used, as they were the largest and most decorative of these structures. The Great Conduit in the centre of this important thoroughfare, was an erection like a tower, surrounded by Statuary; the Little Conduit stood in West cheap, at the back of the church of St. Michael, in the Querne, at the northeast end of Paternoster Row. . . . Except where conveyed to some public building, water had to be fetched for domestic use from these ever-flowing reservoirs. Large tankards holding from two to three gallons, were constructed for this use. . . . Many poor men lived by supplying water to the householders . . . When water was required in smaller quantities, apprentices and servant-girls were sent to the Conduits. Hence they were not only gossiping-places, but spots where quarrels constantly arose.' It was not till some years after the opening of the New River, however, that the conduits ceased to be used.

**21. Tutle-street.** 'Tothill, Tuthill or Tuttle Street, from the Broad Sanctuary to the Broadway, Westminster' (*LPP.*).

**21. both the Alm'ries.** 'Almonry (The), or *The Eleemosynary*; corruptly called, in Stow's time and in our own, *The Ambry*, a low rookery of houses off Tothill Street, Westminster, where alms of the adjoining Abbey were wont to be distributed. . . . The place was divided into two parts called respectively the Great Almonry and the Little Almonry' (*LPP.*).

**22. the two Sanctuaries.** 'Sanctuary, Westminster, a privileged precinct, under the protection of the abbot and monks of Westminster, and adjoining Westminster Abbey on the west and north side. The privileges survived the Reformation, and the bulk of the houses which composed the precinct were not taken down till 1750. . . . What is styled the Broad Sanctuary contains St. Margaret's Church, the Guild Hall and Sessions House, and the Westminster Hospital. . . . The portion styled the Sanctuary extends from the open space in front of Westminster Hospital to Great Smith Street' (LPP.).

**Wool-staple.** 'Woolstaple (The), Westminster, occupied as nearly as possible the site of the present Bridge Street, outside the north wall of New Palace Yard. Wool was in the 13th and 14th centuries the great article of export from England, and the war-making Plantagenets kept the trade in it under their immediate control. Stow says that the staple was here in the reign of Edward I., and that the merchants of the staple with the parishioners of St. Margaret's "built of new the said church, the great chancel excepted, which was lately before new built by the Abbot of Westminster." . . . At this time (1354) all wool sent from London had to be brought for "trowage" to the Westminster Woolstaple . . . but as late as Henry VI. the King had "six wool-houses within the Staple at Westminster, which he granted to the Dean and Canons of St. Stephen at Westminster"' (LPP.).

**23. Kings-street.** 'King-Street, Westminster, originally extended from Charing Cross, through or past Whitehall, to the King's Palace at Westminster' (LPP.).

**Chanon-row.** "'Twas the old way when the King of England had his House, there were canons to sing service in his chapel; so at Westminster in St. Stephen's Chapel (where the House of Commons sits) from which canons the street called Canon Row has its name, because they liv'd there." Selden, *Table Talk: Kings of England*, p. 56, ed. 1716. In the time of Edward VI. it was called *Chanon*' (LPP.).

**24-5. what fine slips grew in Gardiners-lane.** 'Gardiner's Lane, Westminster, between King Street and Duke Street' (LPP.). 'Jonson's minute knowledge of Westminster localities has never been sufficiently appreciated by London historians. "Why I had it from my maid Joan Hearsay, and she had it from a *limb of the school*, she 'says, a little *limb not nine years old*," which we may suppose to have been Jonson's age when the great Camden first took him in hand. "The mill" which he mentions has its memory still preserved in *Mill-bank*. The stream which turned it ran where Great College Street now stands. . . . "Slips" were false coins, and

so came to mean base-born children, as well as base productions of other sorts. Wenceslaus Hollar [Bohemian engraver, 1607-1677] died in Gardener's Lane' (C.). Cf. *Underwoods* 63:

For there are many slips and counterfeits.

**26-7. bowling-Alley.** 'Bowling Alley, now Bowling Street, leading from Dean's Yard to Tufton street, Westminster' (LPP.). Cf. Dekker, *Non-Dram. Works* 4. 132: 'The Bankers are commonly men apparelled like honest and substanciall Citizens, who came into the Bowling Alljes, f<sup>o</sup>r a rubber or so, as though it were rather for sport, then for any gaines, protesting they care not whether they win or loose.'

**27. what bettes wonne and lost.** In a note in *Secret History of King James* (1. 264), Sir Walter Scott tells us that 'the custom of betting rose to great height in the reigns of Queen Elizabeth and James.'

**27-8. how much griest went to the Mill.** Cf. note on lines 24-5.

**28. and what besides.** Intended, perhaps, to suggest love-affairs or intrigues.

**28-9. who coniu'r'd in Tuttle-fields.** Tothill Fields (particularly so called) comprised that portion of land between Tothill Street, Pimlico, and the river Thames; this is a somewhat uncertain boundary—but it is the best that can be given, or, as Jeremy Bentham says, writing in 1798, "If a place could exist of which it could be said that it was no neighbourhood, it would be Tothill Fields" (LPP.). In early times Tothill Fields was the scene of tournaments, wagers of battle, royal solemnities, the weekly market, and the annual fair. Later it was one of the duelling grounds of London. Cunningham cites Shirley, *The Wedding* (1629) 4. 3: 'Lod. I have expected you these two hours, which is more than I have done to all the men I have fought since I slew the High German in Tuttle.' 'As long as they remained unbuilt on,' says LPP., 'Tothill Fields were used for military musters and as public Playing-Ground . . . Locke in the directions for a foreigner visiting London, which he wrote in 1679, says he may see "shooting in the long-bow and stob-ball in Tothill Fields." Howell refers to the Gardens. "July 25, 1629.—I have sent you herewith a hamper of melons, the best I could find in any of Tothill Field Gardens." Howell to Sir Arthur Ingram (*Letters*, p. 214)' (LPP.).

**30. Doctor Lambe.** See note on First Intermean, line 50.

**35-6. the Master left out his coniuring booke one day.** Cf. *Much Ado*, ed. Furness, 2. 1. 245: 'I would to God some scholler would coniure her.' Furness says: 'Exorcisms were carried on only in Latin, and therefore by scholars. Cf. *Hamlet* 1. 1. 42: "Thou art



a scholar; speak to it, Horatio." Dyer (p. 45): "The schoolmaster was often employed. Thus, in the *Com. of Err.* 4. 4, the schoolmaster, Pinch, is introduced in this capacity. Within, indeed, the last fifty years the pedagogue was still a reputed conjurer."

43. **Cunning Schoole-Master.** See note on line 35.

46. **They make all their Schollers Play-boyes.** 'Jonson of course alludes to the annual performances of the Latin plays, which have long constituted so marked a feature in the curriculum of the famous old school. Camden was dead before the production of the *Staple of News*, but it is evident there was some one among the masters of 1625 who was a poet, or at least had acquaintance with a poet, and was cherished by Jonson accordingly' (C.).

50. **well, they talke, we shall haue no more Parliaments.** "These "ridiculous gossips," as the author calls them [cf. To the Readers], tattle the cant of the times: their language, however, was fearfully ominous; and actors and spectators were unconsciously sporting on the verge of a precipice, which no long time after, betrayed their feet, and plunged them into the abyss together' (G.). Charles had dissolved his first parliament on August 12, 1625; he dissolved his second June 15, 1626.

51-52. **Zeale-of-the-land Buzy, and my Gossip, Rabby Trouble-truth.** 'It is pleasant to see old friends of *Bartholomew Fair* make their appearance again even in a passing way. None but men of real genius can venture on these allusions to the creatures of their own invention' (C.).

53. **good Ministers.** Alluding to the Puritan hatred of the Stage.

56-7. **with a wannion.** Narces says: 'Used only in the phrase *with a wannion*, but totally unexplained, though exceedingly common in use. It seems to be equivalent to *with a vengeance*, or *with a plague*. Latimer uses it when speaking ironically of some brother bishop: "Was not this a good prelate? He should have been at home preaching in his dioces, with a *wannion*."' Cf. Glossary.

#### ACT IV. SCENE I.

This scene and the next represent what seems to have been a favorite method among the sharpers of old London. Cf. Dekker, *Non-Dram. Works* 3. 127: 'If the Cozen be such an Asse to go into a tauerne, then he is sure to be vnled [gulled].' Cf. also *ib.* 4. 225-6.

2. **dinner.** The usual hour for dinner at the date of this play was eleven in the forenoon (cf. Dekker, *Gull's Hornbook*, ed. Nott, pp. 109-10).

3. **shal's.** On *us* for *we* in *shall's*, cf. Abbott, *Shak. Gram.* §215.

**5. Let's ieere a little.** 'This jeering, has scarcely more to interest the reader than the *vapouring* in *Bartholomew Fair*. Jonson's object was to expose to scorn and ridicule the pestilent *humour* of a set of bullies then in vogue. As the chief characteristics of this *game* were dullness and impudence, and as it did not enter into the poet's plan to change its nature by admixture of any quality less odious, he has contented himself with merely playing it as it was unquestionably played in society, by the Shunfields and Madrigals of the day' (G.).

**12. Bet-leh.** 'Bethlehem Royal Hospital (vulg. *Bedlam*), *Lambeth Road, St. George's Fields*, a hospital for insane people, founded in Bishops-gate Without, and for a different purpose, in 1246, by Simon Fitz-Mary, one of the Sheriffs of London. "He founded it to have been a priory of canons with brethren and sisters." (Stow, p. 62.) The site of the original hospital was that known long after its removal as *Old Bethlehem*, subsequently as *Liverpool Street*. The greater part of it is now occupied by the stations of the North London and Great Eastern Railways. On the petition of Sir John Gresham, Lord Mayor, Henry VIII. gave the building of the dissolved priory, in 1547, to the City of London, in order that it might be converted into a hospital for lunatics' (LPP.).

**16-17.** Probably Picklock had fallen into rime at dinner.

**22. Tennis.** Tennis had long been a fashionable game in England. James I. recommended it to his son as an 'exercise becoming a prince.' What we now call hand-ball was then sometimes called hand-tennis (cf. Strutt, *Sports and Pastimes*, pp. 73-4).

**25. can.** *Can* may here be an auxiliary, but it seems much more probable that it is the old verb which means *to know*.

**27. Coat-card.** 'It is not easy to say, how this word came to be corrupted into the now familiar *court-card*. In 1681 the usage had become doubtful' (C.).

**30. And your selfe a Foole.** And they called you (P. Junior) a fool.

**35. Like Lepers, shewing one another their scabs.** Leprosy was so common in Europe in the Middle Ages that leper-houses were founded in all towns of considerable size. At one time there were ninety-five such houses in England dedicated to St. Lazarus. Stow tells us (*Survey*, p. 184) that Edward III. in the twentieth year of his reign made proclamation that all leprous persons should leave the city, and had four lazar-houses built for them outside: 'They wore a special costume, usually a long grey gown with a hood drawn over the face, and carried a wooden clapper to give warning of their approach. They were forbidden to enter inns, churches, mills, or bake-houses, to touch healthy persons or eat with them, to wash in

streams, or to walk on narrow footpaths.' 'A leper-house,' says *Encyc. Brit.*, was founded at Edinburgh . . . as late as 1591, and it was not till 1741 that the last known leper died in Shetland.'

39. **They neuer lie, Sir, betweene meales.** To take *lie* only in the sense of *falsify* is to do small credit to the Canter's powers of irony and equivocal. One of the old senses of *lie* as applied to the wind, or the tongue, is, to be at rest. *NED.* cites: '1611, Cotgr., *Languarde*; . . . A wench whose tongue never lyes.' What old Canter means, then, is that the jeerers *never rest from lying* between meals, and that before supper (cf. 'gainst, Glossary), or perhaps in preparation for supper, they may bring in a bale or two of news (lies).

45. **Patrico.** Cf. *Barth. Fair* 2. 1: 'You are the Patrico, are you? the patriarch of the cut-purses?' Cf. also Dekker, *Non-Dram. Works* 3. 104: 'A *Patrico*, who amongst *Beggars* is their priest; every hedge being his parish, every wandering harlot and *Rogue* his parishioners, the service he says, is only the marrying of couples, which he does in a wood vnder a tree, or in the open field, and the solemnity of it, is thus. The parties to be wedded, find out a dead horse, or any other beast, and standing one on the one side and the other on the other, the *Patrico* bids them to lue together till death them part, & so shaking hands, the wedding dinner is kept at the next Ale-house they stumble into, where the musick is nothing but knocking with kannes, and their dances none but drunken *Brawles*.'

45-6. **Arch-priest o'Canter's**, etc. Probably an allusion to Laud, who was then archbishop of Canterbury, and, as such, Primate of all England.

47. **shot-clog.** Cf. Glossary. Cunningham cites *Eastward Ho*:

Thou common shbt-clog, gull of all companies;

also *Poetaster* 1. 1: 'What shall I have my son . . . a gull, a rook, a shot-clog, to make suppers, and be laughed at?'

47-8. **That Law And he does gouerne him.** The pronoun *he* refers to P. Canter, and *him* to P. Junior. Gifford says: 'By the Law, Picklock is meant.'

51. **O, good words.** An exclamation of anger and protest. Cf. P. Junior's resentment at what P. Senior says against the Canter in 2. 5. 25-9.

52. **gingling gipsies.** Probably gipsies, and also vagabonds, who seem to have been sometimes classed with gipsies, often wore small bells on their clothing; cf. *Gips. Metam.* GC. 7. 380: 'The finest olive-colour'd spirits, they have danced, and gingled here, as they had been a set of overgrown fairies.'

**Clod.** They should be morris-dancers by their gingle, but they had no napkins.' See note on 4th Intermean, line 45.

## SCENE II.

1. **I hope**, etc. Of course Gifford is right in assigning these words to Lickfinger.

4. **Before these Gentlemen**. 'The old copies read "gentlemen," which destroys at once the metre and the poet's meaning. Madrigal alludes to what had already passed *before the gentlemen*; and he now resumes the subject on the entrance of the ladies. The *Oracle of the Bottle* (see the next speech), Ben found in Rabelais [Bks. 4 and 5], with whom he was apparently familiar' (G.). Cf. variant.

5. **The perfect**, etc. 'The whole of the text, from this line down to "And 'tis divine" [line 40] is taken from the Masque of *Neptune's Triumph*, vol. 8, p. 24, *et seq.* One line which reads something like nonsense in the play,

Some he *dry-dishes*, some motes round with broths,

comes out clearly in the Masque—

Some he *dry-ditches*, some motes round with broths.

The "brethren of the Rosy-cross," who are "airy" in the *Staple of News*, are "bare-breeched" in *Neptune's Triumph* (C.). In the mask, what precedes *Seduced* and what follows *Mathematician* is prose.

6. **Celler**. See Glossary. Cf. *Magnetic Lady* 3. 1:

Run for the celler of strong waters quickly.

7. **fat Kitchen**. Cf. Thornsby's description (*England* 1. 224) of that 'subterranean world,' the Elizabethan kitchen; and for the *fat* there, cf. Taylor the Water-Poet, *Works* 1. 114-15. Probably Jonson got the phrase *fat Kitchen* from one of the Italian proverbs: (1) *Grassa cucina magro testamento*. (2) *A grasse cucina poverta è vicina*. Cf. also the German: *Fette Küche, magere Erbschaft*. Cf. Bohn, *Polyglot of Foreign Proverbs*.

9. **The hogshhead**, etc. Lickfinger alludes to the lines above the door of Apollo Room (cf. note on 2. 5. 127).

**Trismegistus**. Literally, thrice greatest. In *Neptune's Triumph* (Folio text) lines 8-9 are prose and read: 'O you are for the *Oracle of the Bottle*, I see; Hogshhead *Trismegistus*; He is your *Pegasus*.' I think by 'Hogshhead *Trismegistus*' Jonson means Noah, and alludes to his indulgence in wine. Cf. Kelley, *Alchemical Writings*, trans. A. E. Waite, pp. 116-17: 'All Sages agree that the knowledge of this Art [alchemy] was first imparted to Adam by the Holy Spirit, and He prophesied, both before and after the Fall, that the world must be renewed, or rather, purged with water. Therefore his successors erected two stone tablets, on which they engraved a

summary of all physical arts, in order that this *arscanum* might become known to posterity. After the Flood, Noah found one of these tablets at the foot of Mount Ararat. Others say that the knowledge of the Art was restored by Hermes Trismegistus [generally spoken of as an Egyptian priest], whose mind was a treasury of all arts and sciences, and alchemists are still called sons of Hermes. Bernard of Trevisa states that the said Hermes came to the valley of Hebron, and there found seven stone tables, on which a summary of the seven liberal Arts had been inscribed before the Flood; for this same Hermes flourished both before and after the Flood, and is identified with Noah.'

14. *they're the Kitchins*. Note this indefinite use of *they* where we should now use *it*; e. g., *it is the kitchins that*, etc.

19-38. *A Master-Cooke*, etc. Knight quotes this passage on *Rdm. and Jul.* 4. 2: 'Go hire me twenty cunning cooks.' Cf. Earle's 'character' of a cook, *Micro-Cosmographie*, ed. Arber, p. 46.

22-26. *Makes Citadels*, etc. Such a piece of cookery was called a *subtilty* (see note on 3. 3. 36).

24. *Mounts marrowbones*. As cannon. Cf. Cartwright, *The Ordinary*:

That weapons be not wanting,  
We'll have a dozen of bows well charg'd with marrow  
For ordnance, muskets, petronels, petards.

25. *outerworkes*. Printed as two words in the Folio text of *Neptune's Triumph*.

27. *And teacheth all the Tactics*, etc. In a note on *Neptune's Triumph* (GC. 8. 25) Whalley says: 'This seems to be taken from the poet Posidippus, who, in *Athenaeus*, compares a good cook to a good general:

Αγαθου στρατηγου διαφερει ονδεν δοκει.

And Athenion in like manner (see *Athenaeus*, I. 14c. 23) attributes to the art of cookery, and kitchen philosophy, what the poets assign to the legislators of society, and the first founders of states and commonwealths.' Gifford says there: 'Cartwright has reduced this into practice in his *Ordinary* [2, 1], and furnished out a military dinner with great pleasantry, at the expense of Have-at-all, who is desirous to grow valiant, as lawyers do learned, by eating. This speck is also closely imitated by the master-cook in Fletcher's tragedy of *Rollo Duke of Normandy* [2. 2].'

31. *seasons*. The periods of time within which the several stars have influence.

32. *And so to fit*. And so knows how to fit.

**34. airy brethren of the Rosie-crosse.** The first mention of this mysterious order appeared in a manifesto published at Cassel in 1614. A second book appeared in 1615, and a third at Strasburg in 1616. The wonderful stories they told of the practical wisdom of the brotherhood, and especially of their skill in chemistry, appealed to the credulous among all classes, and caused much dispute. Johnson's *Encyclopedia* says: 'The alchemists particularly were anxious to join it, sure that it had found the philosopher's stone and could make gold, but the whereabouts of the brotherhood remained unknown. For several years the secret society of the Rosicrucians was the all-absorbing topic of the day. Some think that the books were written by Johann Valentin Andrea, simply as a satire. Of the real existence of such a society there never was found the slightest trace.' In *airy*, Jonson alludes to their uncertain whereabouts. He says much of them in the *Fortunate Isles* (1626). In *News from the New World* they 'have their college within a mile of the moon; a castle upon wheels with a winged lanthorne.'

**64-5. A haire Large as the Mornings.** To speak of the hairs of a person's head collectively as *a hair* is very peculiar. If, however, the *coiffure* of a lady was sometimes called *a hair*, then we can understand from the following how the adjective *large* might properly be applied to it. Stubbes wrote of the ladies in 1585 (*Anat. of Abuses*, p. 60): 'Then followeth the trimming and tricking of their heades, in laying out their haire to the shewe, whiche of force must be curled, fristed, and crisped, laid out (a world to see) on wreathes and borders, from one eare to an other. And least it should fall down, it is vnder propped with forks, wiers, and I cannot tell what, like grim sterne monsters, rather then chaste Christian matrones. Then, on the edges of their bolstered hair (for it standeth crested rounde about their frontiers, and hanging ouer their faces like *pendices* or uailles, with glasse windowes on euery side) there is laied great wreathes of golde and siluer, curiously wrought, and cunningly applied to the temples of their heades.' Strutt tells us that the fashions of the reign of Elizabeth were revived one after another in that of James.

**73. A front too slippery, etc.** 'Literally from Horace,' says Whalley [C. 1]:

Urit me Glyceræ nitor  
Splendentis Pario marmore purius,  
Et vultus nimium lubricus aspici.

Jonson adapts Horace's line again in *Gips. Metam.* (GC. 7. 372).

**77. A Theame, that's ouercome with her owne matter.** Shakespeare often used *her* where we should expect *its* in speaking of

the mind and soul; also sometimes by way of personification in speaking of the body (cf. Abbott, §229). It may be that *her* here implies personification of *Theame*, but I think it goes back, by attraction, to *she* in the preceding line.

78-9. Praise, etc. See *Introd.*, p. 58.

80. Well pumpt. This is *pump* of the nautical phrase *to pump ship*. The water that Shunfield has *pumpt* is flattery.

81. Poet-sucker. Nares says this word is 'formed by analogy from rabbit-sucker, which means a sucking rabbit.' See *Introd.*, p. 53.

84. 'ill. 'Although *ill* is not etymologically related to *evil*, the two words have from the 12th, c. been synonymous, and *ill* has been often viewed as a mere variant or reduced form of *evil* (*NED.*). This explains the apostrophe.

90. his Rose. He can make nothing else. 'Alluding to the painter, who could paint nothing but that flower' (W.). Cf. *Sad Shepherd*, Prologue:

When he like poet yet remains, as those  
Are painters who can only make a rose.

Cf. also *Conversations with Drummond of Hawthornden* 8: 'A Painter who could paint nothing but a rose, when an Innkeeper had advised with him about an ensing, said, That a horse was a good one, so was a hare, but a rose was above them all.'

93. The Sunke is father of all mettalls. An alchemical genealogy. Cf. Kelley, *Alchem. Writings*, trans. Waite, pp. 77-8: 'In the same way, gold and silver receive their forms from their own proper motive forces; the former is begotten of a single parent, the Sun, cherishing the Lion within and without, hot and moist, cold and dry, evenly tempered throughout. For being furnished with fixation within, it possesses the maturing force of fire in every atom, and this maturity is perfect life. . . . Now I say that . . . this elementary fire, this first substance exists in all inferior metals, though in different degrees of development. Hence all these inferior metals in their inner being are potentially gold, and do potentially possess metallic life; and there is no difference between gold and these inferior metals, except in degree of maturity.'

94. Prologues. See *Introduction*, p. 58.

97. Mint. 'In Saxon times there were mints in most of the important towns of England. After the Norman Conquest, the number was greatly reduced, and in the reign of Richard I. the work of coining for the whole Kingdom was concentrated in the mint in the Tower of London' (*Encyc. Brit.*).

100. lines. An allusion to the practice of stamping the faces of rulers upon coins; but *dynasties* as well as *lineaments* is intended.

**103. Looke how a Torch, of Taper light.** For the construction, supply *takes place* (that is, takes precedence, surpasses) after *Torch*; and similarly in the next two lines. For *light*, see Glossary. See *Intro.*, p. 58.

**108. Saraband.** 'It was originally accompanied by singing, and at one time was severely censured for its immoral character. . . . In the old suite, the saraband was the distinctively slow movement, and was usually placed before the gigue [the last movement of the suite]' (*CD.*). See Glossary. Cf. also Strutt, *Sports and Pastimes*, p. 223: 'Sir John Hawkins observes that, within the memory of persons living a saraband danced by a Moor constantly formed part of the entertainment at a puppet-show; and this dance was always performed with castenets.'

**112. Shops of honour.** Shops where honors, great and small, are bought and sold.

**more or lesse.** Whalley and Gifford retain this reading, but I think Jonson wrote *more and lesse*, i. e. great and small. See Glossary.

**116. as he stands for it.** According as he defends it (*Pecunia's grace*). The image intended is that of a knight of chivalry standing for, or defending, the honor of his lady's name in the lists.

**117. Fidlers.** 'Tart meates go easily downe, being strewd with sugar: as musicke in Taucrus makes that wine go downe merrily, till it confound vs, which (if the Fiddlers were not there) would hardly be tasted' (Dekker, *Non-Dram. Works* 4. 312).

**119. Cousins.** Note the double meaning (cf. Glossary).

**122. Al-manach, though they call him Almanack.** Jonson alludes here to the popular pronunciation of *almanac* in his day. The line shows that he not only disapproved of the flattening of the *a* in the last syllable, and the conversion of *ch* into *k*, but the hyphen in *Al-manach* suggests that he knew of the probable Spanish-Arabic origin and composition of the word.

**123. P. Iv. Why, here's the Prodigall prostitutes his Mistresse.** 'The names of the speakers are miserably out of place in the old folio. The author assuredly never revised, probably never saw, a line of this publication' (G.). See variant.

**122. P. Ca. Almanack, etc.,** 'There is no authority whatever for giving this speech to Picklock [cf. variant]. On *studying* the folio I am persuaded that the line belongs to the preceding speech of *Pecunia*. Gifford is rabid about the imaginary blunders of the folio, which is here the only authority' (C.). Be it noted, however, that Cunningham himself thinks there is a blunder. The line could not well come from *Pecunia's* mouth, because she is meeting Almanach



for the first time; it seems rather to belong to P. Junior. The chief thing in the action of this scene is his behavior. The speech above (line 117), which the Folio gives to Picklock, also seems, as Gifford believed, to belong to P. Junior; and for three reasons: In Peniboy the *powers of one-and-twenty* are in full tide, and this lavish speech is in keeping with his mood; moreover, it is this speech which calls forth the Canter's exclamation in line 123; and thirdly, it is Peniboy Junior who calls in the Fiddlers and Nick, as it is he who (line 130) gives the boy the word to begin singing. As to the printing of this play, there is good reason to believe that Jonson gave some attention to it (cf. *Introd.*, pp. 13-14).

Jonson had in mind here a passage in the *Timon* of Lucian, in which Plutus complains of the extravagance of his master; in Francklin's translation (1. 67) it stands thus: 'For I would ask you, Jupiter, whether if a man were to marry a young and beautiful wife, and afterwards should never watch or be jealous of her, but give her leave to go wherever she would, night and day, and keep company with whom she pleased, nay, should open his doors, invite every body in, and expose her to prostitution, would you believe this man loved her?'

128. *want*. Note the double meaning.

137. *mere monsters*. Absolute automata, machines, *dancing engines*. As we saw in a previous note (1: 5. 40), *monster* was the general name given to any animal, whether deformed or only strange, which was kept and exhibited as a curiosity. The way the term is used here shows that *monster* was also applied to any mechanical contrivance made to resemble man or animal. Here it means puppets. This is what Shakespeare means in *Hamlet* 3. 1: 'For wise men know well enough what monsters you make of them.'

138. *subtill feet*. Cf. *Conversations with Drummond* 19:

I'm sure my language to her is as sweet,  
And all my closes meet  
In numbers of as subtle feete  
As makes the youngest hee,  
That sits in shadow of Apollo's tree.

141-2. *cry vp* And *downe mens wits*. The phrases *cry up credit* and *cry down credit* are of military origin. On the latter, James Hooper says in *Notes and Queries*, 9th S. 12. 352: 'This ancient custom was observed in Norwich on Thursday, 6 November, 1902. I quote from the *Eastern Daily Press* of the following day: "A couple of the Dragoon Guards stationed at the Barracks rode through the streets, one sounding a bugle, and the other reading the proclamation, warning citiæns against contracting debts with the private soldiers of the 3rd and 4th Dragoon Guards. The custom is

undoubtedly new to many of the citizens, who listened with interest to the proclamation.”

151-2. write like a Gentleman, etc. ‘Old Canter was right; “the mob of gentlemen who wrote with ease,” about half a century later, verified his observation’ (G.). Cf. *Fortunate Isles*, 1626 (GC. 8. 71):

*Mere.* But wrote he like a gentleman?

*Johp.* In rhyme, fine tinkling rhyme, and flowing verse,  
With now and then some sense! and he was paid for’t,  
Regarded and rewarded; which few poets  
Are now-a-days.

See Introduction, p. 57.

160. keepe house. Reside.

166. her distance of Hum. Gifford cites Shirley, *The Wedding*, Act 2:

*Lod.* They say that canary sack must dance again  
To the apothecary’s and be sold for  
Physic in hum-glasses and thimbles.

‘I cannot pretend,’ he says, ‘to give the meaning of a *distance* of hum. As it was drank in *small glasses*, it was probably of considerable strength, and the expression in the text may therefore allude to some division, either real or imaginary, in the ordinary vessels, by which the draughts of it were regulated, and below which it was not allowable to go. That such rules once existed, is well-known. But this is merely conjecture.’ Cf. *Devil is an Ass* 1. 1: ‘Strong water, Hum, Meath and Obarni.’ There Gifford notes: ‘*Hum*, I have always understood to be an infusion of spirits in ale or beer. It is mentioned by several of our old dramatists, and appears to have been considered as a kind of cordial. Thus Fletcher: “Lord, what should I ail! what a cold I have over my stomach; would I had some hum!” *Wild Goose Chase*.’ Nares cites Heywood’s *Drunkard*, p. 48: “Notwithstanding the multiplicity of wines, yet there be stills and limbecks going, swetting out aqua vitae and strong waters, deriving their names from cinnamon, balm, and aniseed, such as stomach-water, humm, etc.” ‘It is introduced,’ continues Nares, ‘in the *Beggar’s Bush* [Beaumont and Fletcher] 2. 1, among terms of the cant language, which, probably, was its origin.’

As to the origin of the name, it is significant that *humming* as applied to liquor, means strong, powerful, possibly causing a humming in the head (cf. *NED.*). Probably, as Gifford conjectures, *distance* is an allusion to some kind of graduated drinking-mug. Nash, in *Pierce Penniless* (*Works* 2. 80), says: ‘I believe hoops in quart-pots were invented that every man should take his hoop,

and no more.' The hoop-tankard was no doubt a modification of the old peg-tankard instituted by King Edgar, 'that whilst every man knew his just measure, shame should compel each, neither to take more himself, nor oblige others to drink beyond their proportional share.' These tankards, which were made of staves bound together with wooden hoops, held two quarts, and had eight pins; hence each pin measured a gill (cf. *Notes and Queries*, 9th S. 9. 10, 256). Rivalry among drinkers in showing how many times they could repeat their peg, led to results quite the opposite of those Edgar intended. From this practice of 'drinking to pegs' we get our phrase *peg out*, meaning originally to be overcome by too many pegs of liquor (cf. Barrère and Leland, *Slang Dict.*). That Mother Mortgage *pegs out* when she gets *her distance of hum*, is suggested by the fact that though Statute, Band, and Waxc often speak in this scene and the next, she is not heard from in either. *Doze*, in line 164, is not a misspelling, as Whalley and Gifford thought it (cf. variant).

**175. Scatter your selfe.** *Scatter*, in this sense, is still a loose colloquialism.

**178. Claret.** 'A name originally given (like F. *vin claret*) to wines of yellowish or light red colour, as distinct alike from "red wine" and "white wine"; the contrast ceased about 1600, and it was apparently then used for red wines generally, in which sense it still, or was recently, *dial.*' (NED.).

### SCENE III.

**15-17. No Guardian.** Cf. *Introd.*, p. 27.

**23. Why, my most noble money hath, or shall.** Among the shifts to which James I. resorted in order to raise money, was the selling of peerages. 'Of the forty-five lay peers whom he added to the upper House during his reign,' says Green (*Hist.* 3. 93), 'a large number were created by sheer bargaining. Baronies were sold to bidders at ten thousand pounds apiece. Ten nobles were created in a batch. Elizabeth, on the other hand, during the forty-five years of her reign had raised but seven persons to the peerage, and all of these but Burleigh were of historic descent. Charles continued his father's policy, outraging the nation's reverence for pure and noble descent. Cf. *Secret Hist.* 1. 255: 'At this time the honour of knighthood, . . . was promiscuously laid on any head belonging to the yeomandry, . . . that had but a court friend, or money to purchase the favour of the meanest able to bring him into an outward roome, when the king, the fountaine of honour, came downe, and was uninterrupted by other businesse.' Cf. *Eastward Hoe* 4. 1:

'He's one of my thirty pound knights.' See also 4. 4. 152-8, and notes thereon.

**40. Of our bodies!** Cunningham quotes Coleridge as saying: 'Perhaps the better reading is: O' your bodies.'

**41. would ha' smother'd me in a chest.** 'This is from Aristophanes' (G.). Cf. *Plutus* (Hickie's trans. 2. 696): '*Plu.* . . . For if I chance to go into the house of a miser, he immediately buries me deep in the earth: and if any good man, his friend, come to him asking to get some small sum of money, he denies that he has ever at any time seen me.' Compare, however, lines 28-46 with this from Lucian's *Timon* (*Works*, trans. Francklin, 1. 65): [*Jupiter to Plutus*] 'Sometimes, you used to be angry with the rich, for confining you with bars, bolts, and seals, in such a manner that you could never see the light. This you lamented to me, and complained that you were buried in utter darkness. I have met you pale and full of care, with your fingers contracted, and threatening to run away from them the first opportunity.' Such a horrible thing did you count it to be locked up, like Danae, in a brazen or iron chest, or let out by a set of wretches on vile usury.'

**46. In one sixe moneths.** For *one*, see Glossary. *Sixe moneths* has the flavor of a compound, after the analogy of *twelve-month*. Such phraseology, once common, was used apparently for intensive purposes. *NED.* cites: '1611 Bible *Dan.* iii. 19. That they should heat the furnace one seven time more then it was wont to be heat.'

**49. forme.** The immediate meaning of *forme* is proper shape or figure; but an allusion is intended to the formula of words, letters, or symbols with which the wax seal of a legal document was stamped.

**59. instruments.** An equivoque.

**62. in Apollo, in Pecunias roome.** Cf. note on 2. 5. 127. An allusion to the alchemistic meaning of Apollo, namely Sol or the Sun, i. e. gold.

**64. Consult your dogges.** *NED.* gives no instance of this use of *consult*—to ask advice from—earlier than 1706.

**78. I am coozen'd by my Cousin.** 'Call me *cousin*, but cozen me not' (Ray, *Proverbs*, p. 118).

**79. Bane o'.** The meaning is plain, *woe* or *curse on*, but the phrase seems to be rare. There is no mention of it in any of the principal dictionaries or glossaries. *Eng. Dial. Dict.* gives *bane* as 'a mild expletive' used in Yorkshire, and cites: 'Bane! Ah'll gan, whativver comes on't.'

**80. tost like Block, . . . [SN.] One of his dogges.** Whalley, Gifford, and Cunningham all acquiesce in the book-holder's note. Probably tossing dogs in a blanket was often resorted to as a pastime. Osborne, having told us (*Sec. Hist.* 1. 267) that Archie, the court

jester, once tried to arouse the jealousy of King James by pointing out that Prince Henry's larger retinue was a sign of his greater popularity, adds: 'This I have heard by divers, that he was after every night they [the Prince's retainers] could meet him tossed like a dog in a blanket.' Yet I suspect that the specific application in the side-note is a mistake. Within the play itself nothing has been said or done to which line 80 could be an allusion.

## SCENE IV.

**7. Can my discent.** *Can* is not an auxiliary, but an independent verb, being used in its original sense of *to know* or *to have skill*. It is so used several times in this play (see Glossary). It occurs but rarely in Shakespeare; cf. *Hamlet* 4. 7:

I've seen myself and served against the French,  
And they *can* well on horseback;

and *Phoenix and Turtle*, line 14:

And the priest in surplice white  
That defunctive music *can*.

**9. euery limb.** *Pecunia* means that she is a princess in every part or fibre of her body, and also in or by every *limb* or branch of her genealogy (see *limb* in Glossary). *Veines*, also, is used in a double sense—veins of the body, and veins of ore.

**11. I come from Sol.** See note on 4. 2. 93. For this and all other technical terms in this scene, see Glossary.

**13. blood-royall.** *Blood royal* (sometimes simply *The Blood*), in the sense of royal race or family, is an established phrase. Jonson is here punning, however, upon the name of certain coins then current. The *Royall*, commonly called *Ryal*, was a gold piece first coined by Edward IV., and worth then about ten shillings. The *Rose-royal*, worth about \$7.50, and the *Spur-royal*, worth about \$3.75, were first coined by James I.

**15. a Sunne proper, beamy.** The disk of the sun, when it occurs in heraldic devices, is usually filled with the features of a human face. When anything is substituted for this, it is mentioned in the blazon: as, 'the Sun, etc., charged in the centre with an eye.' It is common, also, to surround the disk with rays. *Sun in Splendor* is the sun with rays approximating in length the diameter of the disk, and alternately straight and waved. Possibly this is what Jonson means by *beamy*. Probably there is also a punning allusion to *beam*, a bar of gold.

**16. Twelue of the second.** See note on line 26.

**18. Besants.** The Besant is a common armorial charge or bearing. Originally it implied that the bearer had been in the Holy Land; now, however, it is frequently introduced into the arms of banks and of individuals who have had specially to do with money—a practice which, as this passage indicates, existed in Jonson's day also. See Glossary.

**20. Potosi.** Silver was discovered on Mt. Potosi in southwestern Bolivia in 1546. For a long time the mines there were the richest of the kind in the world. The central bearing of the arms of Bolivia is the figure of Mt. Potosi. Pyedmantle's words show how vague a thing the geography of the western hemisphere still was.

**23. The Welsh-myne that.** There are lead, copper, and zinc mines in Wales. Silver occurs in combination with the lead. There are two gold-mines in Great Britain—one in Wales, one in Ireland. In 1876 the output of the Welsh mine was £1119, of the Irish, £18. Jonson would hardly have referred to Welsh gold-mines. Perhaps, however, he did not care whether Wales had rich mines or not.

**25. leekes.** The leek, being the national emblem of the Welsh, is often alluded to by the old writers. Cf. *Henry V.*, 5. 1.

**26. tassel'd of the first.** Gifford says *first* refers to the first color, i. e. *Argent*, and quotes in explanation, "because heraldry abhors to repeat the name."

**43. Iudiciall Astrologie.** 'Astrology was of two kinds: (a) *Natural Astrology*: the Calculation and foretelling of natural phenomena as the measurement of time, fixing of Easter, prediction of tides and eclipses; also of meteorological phenomena. (b) *Judiciall Astrology*: the art of judging of the reputed occult and non-physical influences of the stars and planets upon human affairs; star-divination, astromancy (the only meaning of 'Astrology' since end of 17th c.)' (*NED.*).

**50. Bringers vp.** *NED.* cites: '1604 Edmonds *Observ. Caesar's Comm.* 130 The bringers-up or last rancke called Tergiductores.'

**54. My egg-chin'd Laureat.** See *Introd.*, p. 51.

**64. lookes out of the politicks, your shut-faces.** *NED.* says that *looks out* as the plural of *look-out* or *look out* is rare. Indications, outlooks, or prospects is probably the meaning. What *shut-faces* means I can only guess; see Glossary.

**89. Apicius de re culinaria.** 'There were three Romans of this name, all celebrated as epicures. The second, H. Gabius Apicius, who lived under Tiberius, is the most famous. He invented cakes and sauces which bore his name, and rival schools of cookery claimed their descent from him. A treatise, *De Re Culinaria, sive de Obsoniis*, etc., bearing the assumed name of Caelius Apicius, was compiled at a later period' (*Chambers' Encyc.*).

91. the politicks. Probably not the science, but the policy of the government at the time.

92. Astrology. The whole subject of Practical Astronomy, or Astrology (cf. note on line 43).

95. Horace, etc. Cf. *Introd.*, p. 51.

100. Fit for a Chronicle. An allusion to Anthony Munday, and the work he then had in hand of amplifying Stow's *Survey*. He was a friend of Stow's, and had in 1618 brought out the first edition of the *Survey*. Munday died in 1633, and a few months after his death the *Survey* was reprinted, with additions. Jonson alludes here to the trivial matters which Stow and Munday often included in their record (cf. the *Chronologer* in *News from the New World*, 1620). Jonson had satirized Munday long before in the character of Antonio Balladino in *The Case in Altered* (pub. 1609). Possibly he also had in mind here Edmund Howes, who was then engaged in continuing Stow's *Chronicle or Annals*. See I. 6. 93; and also the *Chronicler* in *News from the New World*.

106. Copy of Court Roll. See Glossary under *copyholder*.

107. Escuage. The personal attendance of knight-service being irksome, tenants found means of compounding for it; first by sending others in their stead, and in process of time making a pecuniary satisfaction to the lords in lieu of it. This pecuniary recompense was called escuage (L. *scutagium*, *scutum* money) which in time became scutage (cf. Blackstone, *Comm.* 2. 73-4).

110. Littletons tenures. The *Tenures* of Sir Thomas Littleton, written in Law-French, was printed some time near the end of the 15th century. Fitzherbert cites it as early as 1534. Coke (1552-1634) pronounced it the most perfect and absolute work that ever was written in any human science. The *Tenures* with Coke's comment was for a long time the chief authority on English real-property law.

111. And make 'hem too, Sir. Peniboy means that Picklock shall explain to him all his transfers of property. Picklock means that he will so completely control the prodigal as to make all his bargains for him.

112. Keepe all your Courts. Keep all your manor-houses in repair and order.

113. Let all your Leases. *Leases* refers neither to contracts nor to writings, but to the things leased. Compare our real-estate-office phrase, *a good rent*, meaning a piece of property well adapted for a tenant's use, or one easily rented.

122. Leave you my Cloak. 'A Palliard comes next into my minde, & he likewise is cal'd a Clapperdugeon: his vpper garment is an olde cloake made of as many pieces patch'd together, as there be villanies in him' (Dekker, *Non-Dram. Works* 3. 99).

**123. Beggars-Bush.** 'Beggars-bush "is (as Fuller tells us) a tree notoriously known, on the left hand of the London road from Huntington to Caxton. It is spoken of such who use dissolute and improvident courses, which tend to poverty." *Huntingtonshire Prov.* (G.). See *Introd.*, p. 27.

**138. colour of aduantage.** Allegeable ground of advantage or superiority.

**147. danger.** See Glossary. Cf. *Mer. of Ven.* 4. 1. 38:

Y<sup>e</sup>u stand within his danger, do you not?

**152-3. the pure preseruer of descents**

**The keeper faire of all Nobility.** *Pure* probably modifies *preseruer*, and means sole or only. Possibly, however, it modifies *descents* predicatively, and means clear, free from confusion. *Faire* modifies *Nobility* predicatively, and means free from doubt or blemish.

William Camden, Jonson's learned and revered preceptor, who died in 1623, had been for more than twenty years one of the four chief officers of the College of Heralds, with the title of Clarenceux King-of-arms. These noble lines are a tribute to him.

**153-8. Nobility . . . Vertue.** Jonson had in mind here the royal traffic in peerages, knighthoods, etc. Cf. note on 4. 3. 24. 'The marshaling of coat-armor,' wrote Blackstone in 1765-9 (*Comm.* 3. 105), 'which was formerly the pride and study of all the best families in the kingdom, is now greatly disregarded; and has fallen into the hands of certain officers and attendants upon this court, called heralds, who consider it only as a matter of lucre, and not of justice; whereby such falsity and confusion have crept into their records (which ought to be the standing evidence of families, descents, and coat-armor,) that, though formerly some credit has been paid to their testimony, now even their common seal will not be received as evidence in any court of justice in the kingdom. But their original visitation books, compiled when progresses were solemnly and regularly made into every part of the kingdom, to inquire into the state of families, and to register such marriages and descents as were verified to them upon oath, are allowed to be good evidence of pedigrees.'

**155. Were he.** Even if he were.

**160. compile.** Used in the sense of pile up, or heap together. At the mildest, Jonson means by it: 'collect and put together.' Certainly he has not in mind the sense: 'compose as original work'; for the whole intention of the passage is to discredit Doctors of Astrology.

**161. Almanack.** Besides a calendar, list of dates and anniversaries, etc., the almanac of Jonson's day contained astrological and astroneurological forecasts.



166-7. *euer-living ghirlond* . . . good Poet.\* One cannot but regret that Gifford followed 1716 and Whalley in changing the beautiful old form *ghirlond* into 'garland.' Jonson chose this form deliberately (cf. Glossary). Perhaps these lines are an allusion to Fletcher, who died in August, 1625. He and Jonson had been friends and collaborators. He had for several years been the chief poet of the *King's Men*. See Introd., p. 54.

168. *witherd*. See Introd., pp. 55-9.

170. (That I not call you worse). Cf. 2 *Hen. IV.* 4. 1. 98: 'It not belongs to you'; and *ib.* 107: 'It not appears to me.' See Abbott.

170-1. *no sore, Or Plague*. As a matter of fact, however, at the date when this play was presented, the Plague (cf. note on 2. 3. 4) had not entirely disappeared. From the *Court and Times of Charles I.* (pp. 81, 85, 92) we learn that for the weeks ending Feb. 9, and 16, 1626, the deaths from this disease numbered ten each; for the weeks ending March 23, and 30, three and two, respectively. Under date of June 26 (p. 116) we read: 'There died none of the plague this last week at London.' See Introd., p. 19.

179. *worthy of a Chronicle*. Cf. note on 4. 4. 100.

#### FOURTH INTERMEAN.

5. *warrant him*. When used in this emphatic way, *warrant* is now usually followed by *you*.

a *kin*. Whalley reads *a-kin* and Gifford *akin*. No change is needed (cf. Glossary, under *kin*).

Mirth is right; nowhere in his dramas did Jonson speak more truly in his own person, or with a more eager and eloquent indignation, than in some of the utterances of Peniboy Canter.

9-10. *huge ouergrowne Playmaker*. Jonson, always large, had now grown very stout.

13-14. *set a beggar on horse-backe, hee'll neuer linne till hee be a gallop*. 'To *linne* is to *stop*. Swift used the word in his *Journal to Stella*, and says "*lins* is *leaves off*"' (C.). Cf. Dekker, *Non-Dram. Works* 2. 281: 'Be thou a beagle to them all, and never lin snuffing till you have scented them.' Cf. Ray, *Proverbs*, p. 99: 'Set a beggar on horse-backe, and he'll ride a gallop.' Bohn (*Polyglot*) cites (1) from the Dutch: '*Helpt gij een bedelaar te paard hij draaft niet maar hij galoppeert*. Set a beggar on horse-back, and he don't trot, but gallops'; (2) from the German: '*Wenn ein Bettler aufs Pferd kömmt, so kann ihm kein Teufel mehr voreilen*. Set a beggar on horseback, and he'll outride the devil.' Cf. Hislop, *Scottish Proverbs*: 'Set a beggar on horseback, he'll ride to the deil.'

19. And shew'd her to 'hem all! was not iealous. Cf. the passage from Lucian's *Timon* quoted in note on 4. 2. 123.

28. water his Lectures. Compare our modern commercial phrase, *to water stock*.

32-3. Doctors? . . . Courtiers. Neither Whalley nor Gifford makes any change in either *Doctors* or *Courtiers*. Both words are possessive singular. There is but one person in the play whom the rest call *Doctor*, and that is Almanach (cf. 4. 4. 37). Likewise there is but one courtier in the play, Fitton (cf. 4. 4. 62).

34-5. hat-band. Planché says: 'Hat-bands of gold and silver, and sometimes of jewels, were worn by the nobility and wealthy gentlemen in the 16th and 17th centuries, and, of course, by those who affected to be such.' Planché cites Samuel Rowland's *Pair of Spy Knives*:

If it be feather time, he wears a feather,  
A golden hat-band or a silver either.

Cf. also Fastidious Brisk's recital of his duel in *Every Man Out*, 4. 4.

35. shooe-tye. Shoe-ties were sometimes called shoe-roses, because, being of ribbon and tied in a bunch, they resembled a rose. Apparently they were often of enormous size, and rich and costly. In *Match me in London* (1631) Dekker speaks of 'rich spangled Morrisco shoe-strings.' Planché quotes Taylor the Water-Poet as reproaching the extravagance of wearing 'a farm in shoe-strings edged with gold.'

42. I wonder they would suffer it, etc. This is the kind of interpretation that elicited the address *To the Readers*. Probably there was a large element in the Jacobean audience who saw in the relations of Pecunia and Peniboy Junior nothing but a questionable love-affair, and in the old Canter's act only a selfish ravishing away of his son's mistress. Cf. *Introd.*, p. 27.

45. gypsies. At the end of the middle ages, the gipsies, as Blackstone tells us (*Comm.* 4. 165), 'gained such a number of idle proselytes (who imitated their language and complexion and betook themselves to the same arts of chiromancy, begging, and pilfering) that they became troublesome, and even formidable, to most of the states of Europe.' Henry VIII. was the first to take the alarm and legislate against them. In 1530 he enacted a statute directing them 'to avoid the realm.' Elizabeth enacted that "if any such person shall be imported into this Kingdom, the importer shall forfeit £40. And if the Egyptians themselves remain one month in this kingdom, or if any person, being fourteen years old, (whether natural-born subject or stranger), which hath been seen or found in the fellowship of such Egyptians, or which hath disguised him

or herself like them, shall remain in the same one month, at one or several times, it is felony without benefit of clergy": and Sir Matthew Hale informs us that at one Suffolk assizes no less than thirteen gypsies were executed upon these statutes, a few years before the restoration' (*ib.*). Owing to their practices and the apparent similarity of their jargon to the language of gipsies, the name was often applied to beggars and vagabonds in general. Tattle's speech is an instance of this.

**flyen.** All change *flyen* into 'flown.' Changes of this kind are not justifiable on the ground of modernizing the spelling; the difference between the two words is not a mere matter of spelling, but one of form.

**46. politicall incest . . . high Commission of wit.** Of *spiritual incest* there is frequent mention in Church history. 'It includes (1) marriage with a relative or with a person under a vow of chastity, and (2) 'the holding by the same person of two benefices one of which depends on the collation of the other' (*NED.*). The term *politicall incest* Jonson coined for the nonce. The passage is an allusion to the usurpation, by the ecclesiastical court of High Commission, of authority in legal and political matters. 'This court,' says Blackstone (*Comm.* 3. 68), 'was erected and united to the legal power by virtue of the Statute 1 Eliz. c. 1, instead of a larger jurisdiction which had before been exercised under the pope's authority. It was intended to vindicate the dignity and peace of the church, by reforming, ordering, and correcting the ecclesiastical state and persons, and all manner of errors, heresies, schisms, abuses, offences, contempts, and enormities. Under the shelter of which very general words, means were found, in that and the two succeeding reigns, to vest in the high commissioners extraordinary and almost despotic powers of fining and imprisoning; which they exerted much beyond the degree of the offence itself, and frequently over offences by no means of spiritual cognizance. For these reasons this court was justly abolished by statute 16 Car. 1. c. ii [1641]. And the weak and illegal attempt that was made to revive it, during the reign of King James the Second, served only to hasten that infatuated prince's ruin.'

**54. begge him, from his estate.** Gifford reads *for* instead of *from*, but I think, with Cunningham, that the Folio is probably correct. *From* here means *out of*.

'When monasteries were dissolved,' says Strype (*Annals of Elizabeth* 2. 209), 'and the lands thereof, and afterwards colleges, chantries and fraternities were all given to the crown, some demesns here and there pertaining thereunto were still privily retained, and possessed by certain private persons or corporations or churches. This

caused the queen . . . to grant commissions to some persons to search after these concealments and to retrieve them to the crown.' As a result, says Knight (*London* 1. 388), 'there was not a title in the kingdom that was safe from the rapacity of the begging courtiers.' Seeking out such concealments, they begged the grant of them to themselves. Elizabeth has the credit of having, in 1572, withdrawn all commissions for concealments—as Strype says, to the 'great quieting of her subjects'; but allusions in the dramatists show that the evil persisted for a long time afterwards. Cf. Beaumont and Fletcher, *Honest Man's Fortune*: 'So please you Grant me one concealment'; also *Every Man In* 4. 2: 'You'll be begged else shortly for a concealment'; also *Poetaster* 5. 1: 'Ay, and remember to beg their lands betimes; before some of these court-hounds scent it out.' On this last, Gifford cites from *Jack Drum's Entertainment*: 'I have followed ordinaries this twelvemonth, onely to find a fool that had lands, or a fellow that would talke treason that I might beg.' Cf. also *Silent Woman* 4. 2: 'We were fain to take away their weapons; your house had been begg'd by this time else.' There Gifford says: 'For a riot, etc., for which it would have fallen, as a deodand, to the crown. The quick-scented rapacity of James's courtiers is well marked by this expression, which, though used in jest, contains little more than the simple fact.' The words *to find a fool*, in the passage from *Jack Drum* above, refer to the old phrase, *to beg a person for a fool*. Blackstone says (*Comm.* 1. \*303): 'By the old common law there is a writ de *idiotia inquirendo*, to inquire whether a man be an idiot or not: which must be tried by a jury of twelve men; and, if they find him *purus idiota*, the profits of his lands and the custody of his person may be granted by the King to some subject who has interest enough to obtain them.' In short, any and all lands which, for any reason—concealment, treason, riot, imbecility, etc.—stood forfeited to the crown, were liable to 'begging.' The opportunity to profit by informing and false accusation was great; as our passage indicates, *beggers in velvet—court-rats*—knew of many a *trick* to rob the unwary.

56-7. in rime . . . Irish rat. 'The fanciful idea that rats were commonly rhymed to death in Ireland,' says Nares, 'arose probably from some metrical charm or incantation used there for that purpose. Sir W. Temple [*Essay on Poetry*] seems to derive it from the Runic incantations; for, after speaking of them in various ways, he adds, "And the proverb of rhyming rats to death, came I suppose from the same root."' Cf. *Poetaster*, To the Reader:

Rhime them to death, as they do Irish rats  
In drumming tunes;

and *As You Like It* 3. 2. 188: 'I was never so be-rhimed since Pythagoras' time, that I was an *Irish rat*.' On *rat-rime*, *NED*. says: 'Sc. and north, from *rat*, probably onomatopœic. A piece of doggerel verse; a rigmarole.' Cites Scott, *Hrt. Midl*, chap. 8: 'I cannot nose a prayer like a rat rhyme, answered the honest clergyman.' A writer in *Notes and Queries*, 9th. S. 3. 394-5, says: 'This is "rote rhyme," or a monotonous jingle, kindred in spirit and movement, no doubt, to the butter-woman's rank to market. Gavin Douglas, in the prologue to *Æneid* 8. st. 12, has "rote rane" (black letter ed. of 1553, "ratt rime") which is equivalent to "rote jargon." . . . To this day in Scotland, a "rane" is a weary harping on a trivial theme.'

**59-60. reuerse his coat-armour and nullifie him for no Gentleman.** On the use of the double negative, cf. Abbott, §406.

'Coke,' says Blackstone (*Comm.* 1. 405), 'defines a gentleman to be one *qui arma gerit*, who bears coat armor, the grant of which adds gentility to a man's family.' "'As for gentlemen," says Sir Thomas Smith, "they may be made good cheap in this kingdom: for whoever studieth the laws of the realm, who studieth in the universities, who professeth the liberal sciences, and to be short, who can live idly, and without manual labor and will bear the port, charge, and countenance of a gentleman, he shall be called master, and shall be taken for a gentleman"' (*ib.* 406). A gentleman ranks next below an esquire, and next above a yeoman. This whole intermean is an extended allusion to the insecurity of fortune and rank in those suspicious and mercenary times. Money could buy honor and position, but quite as often it was the cause of losing both.

**62-3. to make a probation dish of.** As a trial of skill.

**65. disinherited.** I can find no authority for this broad use of *disinherit*. Mirth uses the word loosely for *confiscated*, in the obsolete sense of to be deprived of one's property as forfeited to the State.

#### ACT. V. SCENE I.

**1-22.** Cf. *Introd.*, p. 27.

**16. Feather-man.** 'No fool but has his feather,' says Marston in *The Malcontent*. Ostrich, or 'estridge,' feathers were worn by men in their hats and caps, single and in plumes. 'The introduction of the cocked hat,' says Planché, 'limited the use of feathers by the male sex to trimmings for the brim, a fashion which lasted till the reign of George II.' Cf. note on *Induction*, line 40.

**21. The epidemicall disease.** Probably the Plague, which visited London in 1625, and had not yet entirely disappeared (see notes on 2. 3. 4, and 4. 4. 171).

22. *sit downe* with it. It refers to *solitude*. For the phrase *sit down with*, see Glossary.

24. No, nor I care to heare none. On the double negative, see Abbott, §406.

29. Or if it must be in. In every *Ephemerides* or *Almanac*. A dash after *in* would make the passage clearer.

32. *loosing*. All read 'losing,' but the change is needless (see Glossary).

their loves. Those who love them; or possibly, the affections of those who love them.

43-4. Whom they had so deuoured i'their hopes To be their Patronesse. *To be* depends on a verb or verbal noun of asking implied in *had deuoured*.

47. *is return'd*. 'Gone back to his former situation, etc. This is sufficiently harsh' (G.). Cunningham says Dyce queries here in his copy: "Is the word used here in the same sense in which we speak of a candidate being *returned* to Parliament?" The use of *return* here is similar to the use of *grow* in 4. 1. 18: 'Of an advocate, he *grew* the client.'

48. *is returned*, etc. See Introd., p. 49.

57. *as respecting his mortalitie*. As if thinking of, or making provision in case of, his own death.

71. *throwne ouer the Barre*. See *bar* in Glossary.

72-8. Picklock intends an emphatic denial, but his first words are a sinister equivocal. He sees this at once, and begins to explain carefully. In lines 76-8 he forgets what he is about, and lays bare the true nature of his *conscience* (inmost thought) or purpose (see *conscience*, *silly*, *latitude* in Glossary).

75. All in a Lane. Fleay (*Shak. Manual*, p. 266) in discussing the Folio reading in *Julius Caesar* 3. 1. 38-9:

And turn preordinance and first decree  
Into the *lane* of children,

says *lane* means 'narrow conceits.' He cites line 75 with the remark: 'I do not know an instance of such a usage in any other author.' The reading usually adopted in *Julius Caesar* is *law*; but *play*, *bane*, *vane*, and *line* have all been suggested.

85. *ciuill slaughter*. For this use of *civil* in the sense of *legal* as opposed to *natural*, compare Blackstone, *Comm.* 2. 121: 'And moreover, in case an estate be granted to a man for his life, generally it may also determine by his *civil* death: as if he enters into a monastery, whereby he is dead in law: for which reason in conveyances the grant is usually made "for the term of a man's *natural* life"; which can only determine by his *natural* death.'

**89. vorloff.** 'One of the terms picked up by the poet in his Flemish campaign' (G.). See Glossary.

**Welsh-briefe.** This is the only instance of this phrase that I know of. I think it means a begging petition. Under that definition of *brief*, *NED.* cites: '1879 Miss Jackson *Shropshire Word-bk.* (E. D. S.) *Brief*, a writing setting forth the circumstances by which a poor person has incurred loss, as by fire, the death of a horse, cow, etc. Such a one takes the brief about to collect money for his indemnification.' Thornbury says the clapper-dudgeons were generally Welshmen, and probably there was a large element of Welsh in other classes of vagabonds.

**98. SN.** 'Here the margin says, *Pennyboy runs out to fetch his letter*. This is merely a pretence. He runs out to dispatch a ticket-porter to meet Lickfinger, and take the deed of trust from him' (G.).

**104. night-cap.** 'Night-caps are first mentioned in the times of the Tudors. They were worn in the day-time by elderly men and invalids. 'They are frequent in portraits of the seventeenth century, some of velvet or silk, occasionally richly embroidered and edged with lace, . . . and were generally worn in the morning at the beginning of the last century by gentlemen in the absence of their wigs' (Planché).

**115. our.** Whalley and Gifford read 'your.' But Picklock's use of *our* is calculated to give the heir the feeling that the lawyer has made his interests entirely his own—which indeed, in another sense, he has, or is trying to do.

**117. to wage Law.** *Wager-of Law. In Old Practice.* An oath taken by a defendant in an action of debt that he does not owe the claim, supported by the oaths of eleven neighbors. When an action of debt is brought against a man upon a single contract, and the defendant pleads *nil debet*, and concludes his plea with this formula, "And this he is ready to defend against him the said A B and his suit, as the court of our lord here shall consider," etc., he is then put in sureties (*vadios*) *to wage his law* on a day appointed by the judge. The *wager of law* consists in an oath taken by the defendant on the appointed day, and confirmed by the oaths of eleven neighbors or *compurgators*. This oath had the effect of a verdict in favor of the defendant, and was only allowed in the actions of debt on simple contract, and detinue; nor was it allowed to any one not of good character' (Bouvier, *Law Dict.*). It was last used as a method of defence in 1824.

**118. as mine owne right.** Gifford reads 'my.' Cunningham says: 'Jonson wrote 'mine own right,' and he knew the force of the words he was using.'

## SCENE II.

**2. Cheat.** Primarily, the plot or fraud, but in Jonson's day the phrase *The Cheat* meant the gallows, and probably it was intended that this idea also should cross the minds of the auditors.

**8. A perfect Act? and absolute in Law.** A complete instrument and unrestricted in the eyes of the Law—that is, an unqualified deed.

**33. I not repent it.** In Jonson's day *not* still retained enough of its original sense of *no-whit*, or *naught*, to render it emphatic; hence we frequently see the auxiliary *do* omitted among the old writers (see Abbott, *Shak. Gram.* §305).

**36. Engine compos'd of all mixt mettalls.** *Engine* refers to Picklock. This application of the word to a personal being is rare. The *Canter* means to call Picklock an infernal device, a machine made in the likeness of a man, and endowed with devilish intelligence. For a somewhat similar application of the word, cf. the phrase *dancing engines*, 4. 2. Cf. also *Neptune's Triumph*:

'Cook. What are you, Sir?

*Poet.* The most unprofitable of his servants, I, Sir, the Poet.

A kind of Christmas *engine*: one that is used at least once a year, for a trifling instrument of wit, or so.'

*All mixt mettalls* probably means all metals mixed together. Brass, however, is itself a mixed metal.

**37. I will not change a syllab, with thee, more.** 'Jonson, as usual with him, wrote syllab, for which Horne Tooke commends him, as does Gifford likewise in another place' (C.). See variant. See, also, To the Readers.

**43. parts.** This is rare. Schmidt defines it as 'merit or demerit,' and cites *Timon of Athens* 3. 5. 77: 'If not for any *parts* in him—though his right arm might purchase his own time and be in debt to none—yet, more to move you, take my deserts to his.'

**52. periure.** Blackstone tells us (*Comm.* 4. 138) that by the statute of Elizabeth against perjury, the punishment of that crime is six months' imprisonment, perpetual infamy, and a fine of 20 pounds, or to have both ears nailed to the pillory.

**54. An Egge o' the same nest.** Cf. *Macbeth* 4. 2. 83: 'What, you egge? Yong fry of treachery.' See Glossary.

**57. witnes.** Here *witnes* means testimony; in line 62 it means one who bears testimony; in line 65, *testimony* again; and in line 67 it seems to mean personal knowledge or witnessing.

**61. by Law.** I. c. (1) according to; (2) by means of.

**61-2. a conscience, . . . thousand witnesses.** Cf. the Italian proverb (Bohn, *Polyglot*):

*La coscienza vale per mille testimonj.*



70. A rat behind the hangings. We are reminded of *Hamlet* 3. 4. 23:

How now! a rat? Dead, for a ducat, dead!

and *Hamlet* 4. 1. 10:

Hearing something stir, whips out his rapier, cries  
A rat, a rat!

Hangings of arras (see note on 1. 2. 103) were a constant appurtenance of the early stage. One of their chief uses was to serve as a hiding-place. Cf. *Silent Woman* 4. 2: 'You two shall be the chorus behind an arras, and whip out between the acts and speak.'

84-6. Here, as in many other places in this play, the moods of caustic satire and verbal banter are combined—the thoughtful and the careless—the serious and the entertaining.

87. **maintenance.** Maintenance and perjury were both prime Star-Chamber offenses in the days of Henry VIII., and probably they were still so in the days of James and Charles (cf. Green, *Hist.* 3. 147).

88. **hole with.** The primary meaning of *hole* is: Go into a hole, hole up, retire to a hole for hibernation. *NED.* cites line 88 as an example under this definition. But, as shown by *trundle*, line 90, Jonson is also alluding to the game called *Hole*, or *Trunks*. Cf. *NED.*: 'An old game in which balls were rolled through little cavities or arches. Called also *Pigeon-hole*, *Troll-madam*, *Trunks*.' Cf. also Wright, *Glossary*: 'A game played by ladies, consisting in trundling little balls into eleven holes at the end of a bench, answering to the old French game of *Trou Madame*.' Jonson also alludes to *The Hole*, 'one of the worst apartments of the Counter Prison, Woodstreet, London' (*NED.*). Cf. also *NED.*: 'To *hole* a person, to send him to gaol. Craven *Dial.* 1. 231.'

92. I'll proue yours, etc. There is nothing for *yours* to refer to directly; its antecedent is *action* or *plot* understood.

93. **gowned Vulture.** Cf. Voltore, the advocate in *Volpone*. Lawyers wore gowns as a mark of their profession.

93-4. **Crop in Reuersion: I shall see,** etc. *Crop* may be (1) a verb, meaning to eat. Then the passage means: 'Feast now, my gowned vulture, in imagination or in anticipation of your triumph and your booty; but I shall see you,' etc. Or (2) *Crop* may be a noun, meaning a person whose head is close-cropped (hence a convicted criminal), or possibly a person whose ears have been cropped (hence one condemned to the pillory). Then the passage means: "Doe, doe, my gowned vulture, crop-head or crop-ear to be," etc.

97-8. **They . . . Lucida Interualla.** An aside, I think. Does Picklock mean that the Canter and his son are so nearly beside them-

selves (hence so nearly at his mercy) that he can afford to pardon their brief lucid intervals? Or does he use *forgive* in the sense of *mistrust*, or *fear*? If so, then he means that, though they are almost beside themselves now, he must beware of and provide against the plans which will result from their calmer moments.

## SCENE III.

6-14. *trust*. For the meanings of *trust* in this passage, see Glossary.

11. a *seal'd Porter*. A certificated member of the guild of porters, as shown by his wearing the badge or livery.

15. *Or you may be*. Peniboy plays on the phrase *trussed up*. Picklock means *tied*, or *pinioned*; Peniboy means *hanged as a criminal*.

20. *Carriage*. See Intro., p. 27.

23. *good affection*. Right feeling. Peniboy Junior has proved himself to be on the side of what is just and decent.

32. *bed-staues*. See Glossary. Wheatley, in a note on *Every Man In* i. 5. 128, cites line 32, and says: 'The bedstaff appears to have been still used as an offensive weapon up to a much later period. In the *Ingoldsby Legends*, a faithless husband is attacked by the *Lady Rohesia*, who grasped the bedstaff, "a weapon of mickle might."'

37. *worme of the peace*. Probably a justice of the peace was sometimes so called, though I have found no other instance of the phrase. The name of *worm* might have been suggested by the justice's method of screwing or cork-screwing, i. e. examining closely or eliciting under pressure.

41. *Lollard's tower*. As to the origin of the name *Lollard*, *NED.* says that it was adapted from the Middle Dutch *lollaerd*, a 'mumbler,' or 'mutterer,' which in turn came from *lollen*, to mutter or mumble. The name originated in the 14th century in Holland, where it was applied to a semi-monastic sect. During the same century it was adopted in England as a term of contempt for those who followed Wyclif, or sympathized with his views. The Lollards were severely persecuted in the reigns of Henry IV. and Henry V., and at the same time in Scotland.

As to the Tower, Stow says (*Survey*, p. 138): 'At either corner of this west end [of old St. Paul's] is, also of ancient building, a strong tower of stone, made for bell towers: in one of them, to wit, next to the palace, is, at present to the use of the same palace; the other, towards the south, is called Lowlarde's Tower, and hath been used as the bishop's prison, for such as were detected for opinions of religion, contrary to the faith of the church.'

44. **subiect.** Peniboy Senior.

49. and my **simples take.** *Simples*, of course, is used figuratively. Possibly *take* is used in the sense of *blast* or *infect*, so common in Jonson's day. Cf. *Lear* 2. 4:

Strike her young bones, ye taking airs, with lameness.

But it seems to me to be used in the sense of *work*, *operate*, *take hold*. Compare our modern medical phrase, *the vaccination takes*.

#### SCENE IV.

Gifford points out that Jonson got the idea of this scene from the scene in the *Wasps* of Aristophanes where Philocleon puts his dog, Labes, on trial for stealing a Sicilian cheese. Except for two or three small details, the resemblance is only general (cf. Hickie's translation, pp. 16-22). It was hardly necessary, however, for Jonson to go to Aristophanes for a precedent: from near the beginning of the 12th till the middle of the 17th century the lower animals were, on the Continent, considered to be in all respects amenable to the laws. Domestic animals were tried with strict formality in the common criminal courts, and wild animals in the ecclesiastical courts (cf. *Book of Days* 1. 126-7; *Notes and Queries*, 3d S. 5. 218). 'Coleridge notes here: "I dare not, will not, think that honest Ben had Lear in his mind in this mock mad scene"' (C.).

5. **Canary sacke.** Cf. Glossary. The wine from the Canaries was called Canary Sack, but the name is misleading. Nares quotes Dr. Venner (*Via recta ad Vitam longam*, 1637): 'Canarie-wine, which beareth the name of the islands from whence it is brought, is of some termed a *sacke*, with this adjunct, *sweete*; but yet very improperly, for it differeth not only from *sacke* in sweetness and pleasantness of taste, but also in colour and consistency. For it is not so white in colour as *Sack* nor so thin in substance.' Canary seems to have been Jonson's favorite wine: cf. *Every Man Out*, The Stage: 'I drink this good draught to your health here. Canary, the very elixir and spirit of wine.' Cf. also note on Induction, line 74.

6. **your Badge.** Nares says: 'In the time of Shakespeare, etc., all the servants of the nobility wore silver badges on their liveries, on which the arms of their masters were engraved. The color of the coat was universally blue, which made this further distinction necessary. It was also called a cognizance; and vulgarly corrupted into *cullisen*.' Cf. *The Case is Altered* 4. 4:

But what badge shall we give, what cullison?

34. **token.** Lead tokens, used instead of coins, were issued under Elizabeth and under James I. In 1613 James granted a patent

to John, Lord Harrington, to coin brass farthings. These were called *Harringtons*. 'During the Commonwealth and under Charles II.,' says *CD.*, 'the tradesmen and tavern-keepers of nearly all English towns issued brass or copper tokens, generally inscribed with the name, address, and trade of the issuer, and with the nominal value of the piece, usually 1d., ½d., or ¼d. These specimens are known to collectors as "Seventeenth-century tokens." In *Every Man In* (1. 3) Jonson calls them 'tavern-tokens.' 'That most of them would travel to the tavern,' says Gifford, 'may be easily supposed.'

**37. Intergatory.** Cf. *Merchant of Venice*, ed. Furness, 5. 1. 327:

*Gra.* Let it be so, the first intergatory,  
That my *Nerrissa* shall be sworne on, is  
Whether till the next night she had rather stay,  
Or goe to bed, now being two houres to day.

Furness cites Campbell (p. 62): "In the Court of Queen's Bench, when a complaint is made against a person for a "contempt," the practice is that before sentence is finally pronounced he is sent into the Crown Office, and being there "charged upon interrogatories," he is made to swear that he will "answer all things faithfully."

**38. Lollard? Peace.** Probably, as in the case of their prototypes in the *Wasps*, Block and Lollard were impersonated by boys dressed as dogs.

**51. or will know.** Or will admit knowing.

**60. Dummerer.** Dekker, *Non-Dram. Works* 3. 103: 'Equall to the *Cranck* in dissembling is the *Dummerar*, for as the other takes vpon him to haue the falling sicknesse, so this counterfets *Dumbnes*; but let him be whipped well and his tongue (which he doubles in his mouth, and so makes a horrid strange noise in stead of speech) will walke as fast, as his handes doe when hee comes where any booty is.' Grose says (*Lexicon*): 'A beggar pretending that his tongue has been cut out by the Algerines, or cruel and blood-thirsty Turks, or else that he was born deaf and dumb. *Cant.*' Dekker, *Non-Dram. Works* 3. 86: 'In another troope are *Gabbling Domerers*.' Cf. *Notes and Queries*, 5th S. 5. 99: 'Skitting Dealers was a Slang phrase in George the 3rd's time for beggars who professed to be tongueless.'

**62. bescumber.** See Glossary. Cf. *Poetaster* 5. 1:

A critic, that all the world bescumbers  
With satirical humours and lyrical numbers.

#### SCENE V.

**8-9. A bated vserer will be good flesh. FIT.** And tender, we are told. F. A. Russell, in *Notes and Queries*, 9th S. 9. 255, says

that there used to be in England numerous borough and town laws commanding bulls to be baited before butchering: 'In some towns the butcher who sold the flesh of a bull in the market without having produced the animal on the previous market to be baited was liable to a penalty; the reason being that the flesh of a baited bull was universally considered more tender and nutritious than that of animals slaughtered without being first submitted to the process.

. . . Many still assert that the flesh of hunted hares, deer, and rabbits is preferable to that of tame or snared animals. . . . The baiting was undoubtedly by dogs, and not by being fed in a stall.' Another correspondent, W. C. B. (*ib.* p. 314), says: 'Bulls were baited by dogs to make their flesh tender for food. That solemn and severe old Puritan, William Perkins, who thought the heathen were bound to know God, and that atheists ought to be tortured, and that anger was only a physical defect, and that baiting the bear was sinful, yet allows "the bayting of the bull hath his use and therefore it is commanded by ciuill authoritie."'

**13. jeere.** Shunfield uses the word in a double sense: (1) a jibe; (2) a blow from a jeer (*gear*), a rope or tackle for raising and lowering the lower yards of a vessel. Sailors were often whipped with the gears.

**And from your iaw-bone, Don Assinigo.** Cunningham says: 'This Portuguese word [see Glossary], which means a young ass, occurs in *Troilus and Cressida* and in Beaumont and Fletcher's *Scornful Lady*. It is right to mention this lest it should be thought an introduction of Jonson's, and taught by him to his servant Richard Brome. See his *Mad Couple* (vol. 3, p. 13). He [Jonson] introduces it in the *Expostulation* [with Inigo Jones, GC. 8. 110], and carries on the suggested image:

Are you so ambitious 'bove your peers,  
You'd be an Assinigo by your ears.'

*Troilus and Cressida* 2. 1: 'An Assinigo may tutor thee.'

**15. washing blow.** Whalley: 'Washing, by the error of 'the press; whereas swashing is the true word. [Cites *As You Like It* 1. 3. 122].' Nares: 'Swashing. Exactly as we now say dashing; spirited, and calculated to surprise. [Cites *As You Like It* 1. 3. 122]:

We'll have a *swashing* and a martial outside,  
As many other mannish cowards have.

Also 'violent, overpowering. [Cites *Rom. and Juliet* 1. 1. 55. Cites our instance and says of it]: The old editions have "a washing blow"; but, as that is nonsense, *swashing* is very properly substituted.' Cf. *Rom. and Jul.*, ed. Furness, 1. 1. 55: 'Sam. Draw, if you be men. Gregory, remember thy swashing blow.' Furness'

note, in part: 'Steevens. Jonson in his *Staple of News*: "I do confess a *swashing* blow." Again in *As You Like It* I. 3. 122: To *swash* seems to have meant a bully, to be noisily valiant. Barrett, in his *Alvearie*, 1580, says that "to *swash* is to make a noise with swords against tergats." Delius. The "*washing* blow" of the Ff. might be justified at a pinch, as a laughable mistake for the correct phrase, purposely put into the mouth of a servant.'

There are several reasons why *washing* should be retained, both here and in *Romeo and Juliet*. As regards the latter, the editors have only the authority of the carelessly printed first quarto for their reading. The second and third quartos and both folios all read *washing*. Why was the change made in the second quarto? And when made, why did it persist? For Steevens to cite what is only Whalley's emendation of Jonson's text is at best a poor argument in favor of the first-quarto reading, and also very doubtful lexicography. The same remark applies to Nares's citation of it as an example, and also, with but slight qualification, to his citation of the word in *Romeo and Juliet*. Again, as we saw in line 13, Shunfield is given to speaking in nautical terms. What would a sailor, or one who affected sailors' terms, mean by a *washing* sea? Plainly, one that swept the decks; hence an overwhelming sea. And a *washing* blow would be one hard to stand against—though, as his next words suggest, Shunfield uses *washing* ironically or in mock distress. If, however, for any reason, this meaning cannot be put upon *washing*, nevertheless is it not significant that it is not merely the same word, but the same phrase, *washing blow*, which occurs in both *Romeo and Juliet* and our play? Have we not to reckon with the phrase rather than with the single word? And of the two, is not the phrase much the harder to get round? May it not be that Jonson is here making light of Shakespeare, as he did in the Induction?

15. **Snarle.** A proper name, I think.

16. **third dogge.** Block and Lollard are the other two.

**for you teeth.** *For* may mean *because of*, but, more probably, *for all, notwithstanding*.

18. **blushet Wax.** 'Nares thinks that this word *blushet* (one who blushes) is peculiar to Jonson. He uses it again, *vol. VI*, p. 467; as a substantive' (C.). 'Apparently confined to Jonson' (NED.).

20. **Pox o'these true ieasts.** Minsheu, 1623: 'True jests are ill.' Bohn, *Polyglot*: '*Scherze nicht mit Ernst* (motto of the Margrave of Brandenburg). *Bourdes vrayes ne plaisent jamais*.'

26. **Turkyes.** It is not certain when the American wild turkey was introduced into Europe, or by whom, Spaniards or English; but it is plain that it was established there by 1530. *Encyc. Brit.*

says: 'The comparatively low price of the two Turkeys and four Turkey-chicks served at a feast of the serjeants-at-law in 1555 (Dugdale, *Origines*, p. 135) points to their having become by that time abundant, and indeed by 1573 Tusser bears witness to the part they had already begun to play in "Christmas husbandlie fare."'

27. **Swans.** 'In England it [the Swan], was far more abundant formerly than at present, the young, or Cygnets, being highly esteemed for the table, and it was under special enactments for its preservation, and regarded as a "Bird Royal" that no subject could possess without licence from the crown, the granting of which licence was accompanied by the condition that every bird in a "game" (to use the old legal term) of Swans should bear a distinguishing mark of ownership (*cygninota*) on the bill. Originally this privilege was conferred on the larger freeholders only, but it was gradually extended, so that in the reign of Elizabeth upwards of 900 distinct Swan-marks, being those of private persons or corporations, were recognized by the royal Swanherd, whose jurisdiction extended over the whole kingdom' (*Encyc. Brit.*). 'Paulus Jovius, who died in 1552, describing the Thames, says, "This river abounds in swans, swimming in flocks; the sight of whom, and their noise, are vastly agreeable to the fleets that meet them in their course"' (Knight, *London* 1. 8).

28. **Keepe your Capitoll.** Alluding to the legend that the cackling of geese roused the guards of the Capitoll, and saved Rome from the Gauls. Cf. *Catiliue* 3. 2:

They help them by such aids as geese and harlots.

31-32. **Pyke . . . poore Jacks.** The English pike is a peculiarly voracious fish, and preys upon the young of its own as well as of other species. *Jacks* means here young pikes. Cf. Cleveland, *Works* (1677), p. 97: 'The Jack may come to swallow the Pike, as the Interest often eats out the principal.'

34. **poore Iohn.** On *Rom. and Jul.* 1. 1. 28, Furness quotes Staunton: 'The fish called *hake*, an inferior sort of cod, when dried and salted, was probably the staple fare of servants and the indigent during Lent; and this sorry dish is perpetually ridiculed by the old writers as *poor John*. Cf. *Tempest* 2. 2: 'a fish, hee smells like a fish; a very ancient and fish-like smell: a kind of not of the newest poore-John.'

44. **thin as a lanterne.** Cf. Plautus, *Aulularia* 3. 6:

*Nolo ego ex te scire qui sit agnus curio.  
Quin exta inspicere in sole etiam vivo licet;  
itaque pellucet quasi lanterna Punica.*

**45. Intestina.** *NED.* cites this passage incorrectly, giving Shunfield's speech to Almanach and Almanach's to P. Sen.

One of the old meanings of *colon* was *the belly*; and to *feed colon* meant to appease hunger. Although Jonson here specifies an intestine, he probably had this popular sense of the word *colon* in mind.

**57. flye.** See variant. Gifford's change of *him* into 'them' takes much of the vigor out of the line. If we retain *him*, the figure is that of a falcon giving chase, or perhaps of a falconer flying his bird at a quarry. Still, it is to be said that this reading implies that Lickfinger had a kind of admiration for the Canter, but of this we have had no intimation until now.

#### SCENE VI.

**10. wretched: or with buffon licence.** 'Here Jonson, as usual, prints *buffon*, which is necessary for the rhythm, and ought on every account to be preserved' (C.). See variants.

Jonson was thinking here of Carlo Buffone in *Every Man Out*. He is the prototype of the whole covey of jeerers. In *The Character of the Persons* he is described as 'a public, scurrilous, and prophane jester . . . His religion is railing, and his discourse ribaldry.' And again (GC. 2. 26): 'He will sooner lose his soul than a jest, and profane even the most holy things, to excite laughter.'

**16. your Mortgage, Statute, etc.** Statutes, Blackstone says, are either public or private. A public Statute 'is an universal rule that regards the whole community. . . Special or private acts are rather exceptions than rules, being those which only operate upon particular persons. Thus, to show the distinction, the statute 13 Eliz. c. 10, to prevent spiritual persons from making leases for longer terms than twenty-one years, or three lives, is a public act; it being a rule prescribed to the whole body of spiritual persons in the nation: but an act to enable the bishop of Chester to make a lease to A.B. for sixty years is an exception to this rule; it concerns only the parties and the bishop's successors; and is a private act.'

**17. Without your Broker.** The broker's calling was often reprobated (cf. note on 2. 2. 29).

31-33. Cf. *Introd.*, p. 28.

**35-6. decreed, From whence you came.** There is an ellipsis of *the place* between *decreed* and *from*.

**39-40. forfeitures Of whole estates, if they be knownte, and taken.** This, no doubt, is an allusion to Charles' methods of replenishing the Exchequer. *They* refers to estates, *Taken* means *borrowed* (see Glossary) in the sense of forcibly appropriated. 'The possession of such a weapon [i. e. the Star Chamber],' says Green



(*Hist.* 3. 147), 'would have been fatal to liberty under a great tyrant; under Charles it was turned simply to the profit of the Exchequer. Large numbers of cases which would ordinarily have come before the Courts of Common Law were called before the Star Chamber, simply for the purpose of levying fines for the Crown. The same motive accounts for the enormous penalties which were exacted for offences of a trivial character. The marriage of a gentleman with his niece was punished by the forfeiture of twelve thousand pounds, and fines of four and five thousand pounds were awarded for brawls between lords of the Court.' See also note on Induction, line 67.

**46. My learned Counsell tells me here, my Cooke.** 'Here of course a little joke is intended on the name of that great lawyer, but narrow-minded pedant, the lord chief justice Coke' (C.).

**49. Picklocke, your Ghest, that Stentor.** 'An appellation not improper for a noisy, bawling lawyer' (W.). Cf. 5. 2. 34: 'Mouth of brass.' Cf. also *Gips. Metam.* GC. 7. 401:

From a lawyer, three parts noise.

**50. wooden collar.** The pillory.

**52. heart of cheare.** This phrase is not in *NED.*, but it seems to mean about the same as *heart of grace*, a phrase of uncertain origin, and not known before 1530. Probably they had a common origin. *Take heart of grace* = pluck up courage.

**53. It is their yeere, and day of Iubilee.** Among the Jews the year of Jubilee was 'a year of emancipation and restoration, which according to the institution in Lev. XXV. was to be kept every fifty years, and to be proclaimed by the blast of trumpets throughout the land; during it the fields were to be left uncultivated, Hebrew slaves were to be set free, and lands and houses in the open country or unwall'd towns that had been sold were to revert to their former owners or their heirs' (*NED.*). Jubilee year in the Roman Catholic Church is observed every twenty-fifth year from Christmas to Christmas. The institution does not go back further than the time of Boniface VIII., whose bull is dated Apr. 22, 1300. It was originally appointed to recur every one hundred years, but Clement VI. cut down the period to fifty years, and Urban VI. to thirty-three (the supposed duration of the life of Christ). Finally it was fixed by Paul II. at twenty-five years. 1625 was a Jubilee year. Probably it was due to an oversight that Jonson did not change this line.

## EPILOGUE

3. **though the clout we do not alwaies hit.** 'The metaphor is taken from archery: the clout is the white mark in the butts, which the archers aimed at. And so it is used by Shakspeare' (W.). 'Clout is merely the French *clou*, the wooden pin by which the target is fastened to the butt. As the head of this pin was commonly painted *white*, to hit the *white*, and hit the *clout*, were of course synonymous: both phrases expressed perfection in art, or success of any kind. In pursuing his metaphor, Jonson mentions the accidents by which the highest skill in archery was occasionally defeated; humidity which affected the elasticity of the string and high winds which diverted the course of the shaft' (C.). Cf. Glossary.

•5. **Tree.** A bow. Cf. *Lytell Geste of Robyn Hode* (Child's *Ballads* 5. 57):

Lytell Johan toke none other mesure  
But his bowe tre.

6. **cracke a string of Art.** A quibble: it carries on the figure of a bow begun in line 5, but also turns it into an image from music.

## GLOSSARY

It has been my aim to include in this Glossary all obsolete, archaic, and dialectal words, phrases, and meanings in our play; all obsolete and archaic forms which are not merely old spellings; all technical terms which are not likely to be readily understood; and, in general, all words which, though still current in the senses defined, are obscure from their context or from their occurrence in the play in different senses. At least one instance is cited under every meaning. Where but one is cited, however, it does not necessarily mean that this is the only instance in the play. My main resource in this work has been the *New English Dictionary* (*NED.*), and where this is wanting, *The Century Dictionary* (*CD.*), the *Standard Dictionary*, and the *Lexicons* of Nares, Halliwell, Rose, etc.

Interrogation after a definition = Is this the sense in the instance intended?

When two or more definitions are given under one reference it means that the word defined is there used equivocally.

SN. = Side-note, or bookholder's note.

† before a word or a meaning = obsolete.

The other abbreviations are in common use in *Dictionaries*, and need no explanation.

**A**, *prep.* [Worn down from *of*.]

11. *a clocke* = o'clock. Now *dial.*

2. 331.

**Abuse**, *v.* †1. *refl.* To make false pretensions. Ind. 59.

†2. To misinterpret? 3. To relate? Ind. 61.

†4. To deceive. 1. 5. 36, 43, 55; 3. 2.

5. To wrong. 2 Int. 22, 44.

6. To misuse. 4. 3. 37.

**Abuse**, *n.* †1. An imposture; an error. 1. 5. 57.

2. A wrong. 2 Int. 25.

**Academy**, *n.* An institution for the study of the higher learning. 'In England the word has been abused, and is now in discredit in this sense' (*NED.*). 4 Int. 26.

†**Acate**, *n.* [OF. *achat*, a purchase.] *pl.* Provisions; dainties, delicacies. 2. 1. 16.

**Acme**, *n.* †The full bloom of life; mature manhood. Prol. for the S. 26.

**Ad soluendum**. [L. *gerundial* phr.] 'To payment' (Stanford

*Dict.*); to paying; now for paying.  
1. 3. 37.

**Adaies**, *adv. phr.* *Obs.* exc. in combination with *now*. 4. 2. 180.

**Admiration**, *n.* Astonishment.  
*Arch.* 3. 2. 251.

**Admire**, *v.* 1. To wonder. *Const.* at, *obs.* 3. 4. 61.

2. To regard with mingled wonder and esteem. 1. 5. 66; 3. 1. 50; 4. 2. 41.

**Advance**, *v.* †To benefit? 3. 2. 289. See note.

**Adventure**, *n.* 1. A prodigy or marvel. 2. An enterprise; venture; the object of venturesome activity. 1. 6. 63.

**Advised**, *pp. a.* †Aware. *To be advised*: to perceive a fact or truth. 2. 5. 101.

**Affect**, *v.* 1. To take to, or like (a thing). *Arch.* 2. 4. 155.

2. To like to practise (a thing). 4. 2. 88.

3. To assume the air of. 4. 4. 75.

**Affection**, *n.* †1. Parental love. 5. 1. 66.

†2. Disposition of mind; intention. 5. 3. 23.

**Afore**, *adv.* Before. *Arch.* exc. *dial.* 1. 6. 18.

**Against**, *prep.* †1. Drawing towards; close to? 2. In preparation for? 4. 4. 98.

**Airy**, *a.* 1. Intangible; undiscoverable? 2. Visionary? 4. 2. 34.

**Alchochoden**, *n.* [Arab.] 'In *astrol.*, the giver of life or years; the planet which is the disposition of hyleg [ruling planet of a nativity] and in aspect with that planet when a person is born, indicating by its position the length of his life' (*CD.*). 4. 4. 46.

**Aldermanity**, *n.* [In humorous imitation of *human-ity*] The quality of an alderman. 3 *Int.* 9.

**All**, *adv.* 1. Exclusively; to the exclusion of others. *Rare.* 3. 4. 70.

2. All through; entirely. *Obs.*? 2. 2. 65.

†**Almuten**, *n.* [Arab.] *Astrol.* The ruling planet in the horoscope. 2. 4. 78.

**Alma cantara**, *n.* [Arab. *al* the + *umqantarrah* deriv. of *qantarrah* a bridge, or arch.] *Astron.*, and *Astrol. pl.* 'Small circles of the sphere parallel to the horizon, cutting the meridian at equal distances; parallel of altitude. (The horizon itself was reckoned the first *almacantor*') (*NED.*). 2. 4. 78.

**Alter**, *v.* †To change the mind or attitude of (a person). 5. 6. 33.

**Amazement**, *n.* †Consternation. 5. 6. 1.

• **Amber**, *n.* †Ambergris. 1. 3. 36.

**Ambitious**, *a.* Pretentious; ostentatious. 3. 4. 56.

**An**, *conj.* [Weakened from *and*.] If. *Arch.* or *dial.* 2. 5. 28.

**And**, *conj.* If (*L. si.*) *Arch.* or *dial.* 1. 1. 2; 2. 5. 27.

**Angel**, *n.* 'An old English coin, called more fully at first the *ANGEL-NOBLE*, being originally a new issue of the Noble, having as its device the archangel Michael standing upon, and piercing the dragon' (*NED.*). Its value varied at different dates from 6s. 8d. to 10s. It was last coined by Charles I. 1. 3. 52; 1. 5. 93.

**Anon**, *adv.* †Straightway. 1 *Int.* 22.

**Argent**, *n.* *Her.* The silver or white color in armorial bearings. 4. 4. 25.

**Argument**, *n.* 1. Proof, reasoning. 4. 1. 54.

†2. A debate. 4. 2. 3.

**Armes**, *n. pl.* *Her.* A coat of arms. 4. 4. 156.

**Armoiry**, *n.* [Form of *armory*.] †Heraldry. 2. 2. 21.

**Arraigne**, *v.* †To judge. *Rare.* Ind. 21.

**Arras**, *n.* [Arras, a town in Arrais, famous for the cloth.] '1. A rich tapestry fabric, in which figures and scenes are woven in colors. 2. A hanging screen of this material formerly placed round the walls of household apartments, often at such a distance from them as to allow of people being concealed in the space between' (*NED.*). 1. 2. 103. See note.

**Arrerage**, *n.* †Expense, cost. 5. 1. 122.

**Art**, *n.* †Scientific principle; science (here *alchemy*). 3 Int. 7.

**As**, *adv.* †1. With finite verb: That. 1. 5. 69; 4. 4. 74.

2. As though. Arch. 2. 4. 9; 3. 3. 33; 5. 1. 57.

3. According as; in that degree. 3. 3. 50.

**Aspect**, *n.* *Astrol.* The relative positions of the heavenly bodies as they appear to an observer on the earth's surface at a given time. 4. 4. 45.

†**Assinigo**, *n.* [Sp. *asnico*, dim. of *asno* ass.] 1. A little ass. 2. Hence, a foolish fellow. 5. 5. 14.

**Assure**, *v.* †1. To guarantee a thing to a person. 3. 2. 271.

2. To insure. 3. 2. 277.

**Astonish**, *v.* †To bewilder, confuse. 4. 2. 79.

**Atchieue**, *v.* [Form of *achieve*.] To win. 1. 6. 62.

**Attachment**, *n.* *Eng. Law.* 'The action of apprehending (a person) and placing him under the control of a court of law; now, especially used of arrest for contempt of court. (b) The writ or precept commanding such apprehension' (*NED.*). 5. 2. 64.

**Attend**, *v.* †To wait. 1. 4. 20.

**Attribute**, *n.* A name implying praise; hence, praise. *Rare? Obs.?* 2. 4. 93.

**Authenticall**, *a.* Authentic. Arch. 1. 5. 8.

†**Automa**, erroneous *sing.* of *automata*. 3. 2. 80.

**Aid**, *n.* *Eng. Law.* Help or assistance in defending an action, legally claimed by the defendant from some one who has a joint-interest in the defence. 5. 2. 78 (ayd).

**Ayre**, *n.* [Form of *air*.] 1. The element we breathe 2. 2. 61; 2. 4. 9.

†A breath: as, *air of promise*, *air of hope*. 2. 2. 62.

†3. Odor. 4. Outward appearance. 3. 1. 2.

5. A tune. 4. 2. 133; 3. 1. 2 (involved in the quibble).

†6. Any aeriform body, as a gas or a vapour. 5. 1. 47 (fig.).

7. An affected appearance. 5. 4. 70.

**Ayrie**, *n.* [Form of *aerie*.] The nest of any bird of prey; hence, the brood in the nest. 2. 2. 62.

**Azure**, *n.* and *a.* *Her.* Blue: indicated in engraving by horizontal lines. 4. 4. 15.

**Badge, n.** A name for a servant: derived from the custom of putting badges on servants to distinguish them. *Obs.*? 5. 4. 6.

**Band, n.** †1. Security given. (Now *bond.*) 1. 6. 51. •

2. *spec.* 'The neck-band or collar of a shirt, originally used to make it fit closely round the neck, afterwards expanded ornamentally. Hence, in 16th and 17th centuries, a collar or ruff worn round the neck by man or woman' (*NED.*). 1. 1. 18.

**Bar, n.** Phr. †To cast over the bar: to deprive of the status of a barrister' (*NED.*). 5. 1. 71.

**Bate, v.** [Aphetic form of *abate.*] 1. To lower in estimation; reduce. 2. 3. 32; 5. 5. 7, 8 (see also *v*<sup>2</sup>).

†2. Phr. *Bate of*: to reduce. 3. 4. 42.

**Bate, v.** [Form of *bait.*] To harass, or torment wantonly. 5. 5. 7, 8.

**Bawd, n.** A go-between in any disreputable traffic. 2. 4. 80.

**Baylife, n.** A steward or manager of a landholder's estate. 1. 6. 20.

**Be, v.** Phr. *Be in*: To have started, or to have begun to do a thing. 4. 1. 23.

**Beame, n.** 1. Outstreaming radiance. †2. A large bar of metal. 4. 2. 48.

**Beare, v.** 1. To carry off as a prize. *Arch.*? 1. 6. 85.

2. To display on a heraldic shield; to be entitled to wear or use as coat armor. 4. 5. 14.

**Beaten, pp. a.** †Embroidered. *Ind.* 45.

†**Bed-staff, n.** A short wooden stick or pin for tucking in and holding in place the covering of a bed. Probably there were three on each side. 5. 3. 32.

**Beggars Bush, n.** *fig.* Beggary, ruin. ('Name of a tree near Huntingdon, formerly a noted rendezvous for beggars'—Brewer.)' (*NED.*). 4. 4. 123.

**Besant, n.** *Her.* A small circle or a gold roundel, representing plain and unstamped, the Besant or old coinage of Byzantium, supposed to have been brought home by the Crusaders. 4. 4. 18.

†**Bescumber, v.** To befoul. 5. 4. 62.

**Beside, prep.** †Beyond the range or scope of. 1. 5. 11.

†**Bewraie, v.** [Erroneous sp. of *beray*, f. *be* + *ray* (aphetic form of *array*) Generally 'mis-spelt by modern writers through erroneous confusion with *Bewray*' (*NED.*).] To befoul with ordure. 4. 4. 163.

**Bill-man, n.** 1. A soldier armed with a bill. 2. One who presents a bill for goods purchased. 1. 3. 16.

**Bin, obs. and dial.** form of *been*. 3. 3. 34.

**Black, n.** *pl.* Black clothes worn as a sign of mourning. *Obs. exc. Scottish.* 1. 6. 4.

**Blaze, v.** †*Her.* To describe heraldically, to blazon. 4. 4. 24.

**Blazon, n.** *Her.* A description, according to the rules of *Heraldry*, of armorial bearings. 4. 4. 14.

**Block-house, n.** [Slang.] A prison. *Obs.*? 5. 3. 42; 5. 4. 58.

†**Blushet, n.** [*Blush, n.* + *dim. ct.*] Little blusher. 'Apparently

confined to Ben Jonson' (*NED.*).  
2. 4. 120.

**Book-holder**, *n.* †The prompter in a theater. *Ind.* 48.

**Boord**, *n.* [Form of *board*.] †1. *gen.* A table. *Obs. exc. spec.* 1. 2. 20.

2. A table spread for a repast. 3. 2. 242.

**Bounty**, *n.* †1. Kindness, beneficence; an act of kindness. 1. 2. 81; 2. 1. 32; 2. 5. 35. 92.

2. A gift. 1. 3. 54; 4. 4. 132?  
3. Liberality. 2. 5. 109.

**Boxe**, *n.* A money-box; hence, money. 1. 3. 51.

**Brachycatalectick**, *n.* 'Pros. A verse wanting the last foot of the last dipody [double foot]' (*NED.*).

**Braue**, *a.* Used loosely as a general epithet of admiration or praise. *Arch.* 1. 2. 24; 1. 3. 61; 2. 5. 2.

**Braury**, *n.* Finery, showiness. 3. 4. 63.

**Bring**, *v.* Phr. *Bring about*: To win over; convince. *Obs.?* 3. 1. 49 (*SN.*).

**Bringer-vp**, *n.* †*Milit.* One of those who 'bring up the rear' in an army. 4. 4. 50.

**Broach**, *n.* †A rod to roast meat upon; a spit. 3. 2. 176.

**Broch**, *n.* †*fig.* Gem, jewel. 3. 2. 276.

**Broke**, *v.* †To act as a go-between. 1 *Int.* 11.

**Broke**, *pp.* [Obsolescent form of *broken*.] Shattered, dissolved. 5. 1. 38.

**Broking**, *n.* †Lending of money upon pawns or pledges; fraudulent dealing. 4. 4. 143.

**Buckle**, *v.* To bend under pressure, or involuntarily. 2. 1. 7.

**Buffon**, *'attrib. a. o.* [Form of *buffoon*.] Vulgarly jocular. *Arch.* 5. 6. 10.

**Burgage**, *n.* 'A tenure whereby lands or tenements in cities and towns were held of the King or other lord, for a certain yearly rent' (*NED.*). 4. 4. 108.

**Burgess**, *n.* †A member of the governing body of a town; a magistrate. 2. 5. 102.

**Burst**, *pp. a.* †Financially ruined. 1. 2. 72.

**But**, *conj.* †1. Than. 1 *Int.* 25.  
2. Except. Now superseded by *than*. 2. *Int.* 29.

**Butter-box**, *n.* †A contemptuous name for a Dutchman. 2 *Int.* 54.

**By**, *prep.* 1. Beyond, above; beyond the reach of. *Obs. exc. Scottish.* 3. 2. 261.

2. Through? *To see by* (a person): to understand his thought by his face or actions. 4. 2. 82.

**By and by**, *adv. phr.* †At once; straightway. 1. 1. 10; 2. 1. 58.

**By'r Lady**, *int.* A contraction of *By our Lady*: used as an oath or expletive. *Obs. exc. dial.* 2 *Int.* 41.

**Call**, *v. intr.* To assemble by sounding the note or call of the species. *Obs. exc. dial.?* *Rare?* 2. 4. 43. See note.

**Can**, *v.* [O.E. *cunnan* to know, to know how; hence, to be able.] †As an independent verb, *trans.*: (a) To know. 1. 2. 55; 4. 1. 25; 4. 4. 7 (?). (b) In pregnant sense: To be able to do. 2. 2. 29; 2. 4. 187. (Or is 'can' in these two instances a mere auxiliary with ellipsis of the principal verb?)

†**Canary saoke**, *n.* Canary, a light sweet wine from the Canary Islands. 5. 4. 5. See note.

†**Candle-rent**, *n.* 'Rent or revenue derived from house-property (which is continually undergoing deterioration or waste)' (*NED.*). 2. 4. 76.

**Cant**, *v.* †To use the jargon of a particular class or subject. 2. 4. 79.

**Canter**, *n.* One who uses the 'cant' of thieves or beggars; hence, a beggar or vagabond. *Arch.* 1. 3. 15; 2. 5. 16, 101.

**Canting**, *pp. a.* Speaking the dialect of beggars. *Arch.*? 1. 5. 89.

**Canton**, *n.* *Her.* 'An ordinary of a shield or escutcheon, being a square division less than a quarter, occupying the upper (usually dexter) corner of a shield' (*NED.*). 4. 4. 26.

**Carefull**, *a.* Anxious, solicitous. *Arch.* 1. 6. 32; 4. 4. 128.

**Carpet**, *n.* †A table-cloth. 1. 4. 2.

**Carriage**, *n.* 1. Conduct. *Arch.* 5. 2. 53.

2. Demeanour. *Arch.* †3. Ability at carrying. 5. 3. 20.

**Carry**, *v.* To conduct; to lay, as a plan, scheme, or mine. *Obs. exc. in const. with on or out?* 1. 6. 26; 1. 3. 30.

2. To win, conquer, prevail. 2. 4. 136.

3. To 'take' or escort a person. *Arch. and dial.* 2. 5. 132.

†**Casamate**, *n.* [Form of *casemate*.] A fortification. 1. 3. 31.

**Cast**, *v.* †1. To contrive or manage. 2. 3. 74.

2. *Astrol.* • To calculate astrologi-

cally, as to cast a figure, horoscope, nativity, etc. 2. 4. 75.

3. To shed. *Arch. or dial.* 3. 2. 322.

**Castrill**, *n.* [Form of *kestrel*.] A species of small hawk; *fig.* applied to persons, usually in contempt. 2. 2. 63.

**Casual**, *a.* Uncertain; liable to variations. 3. 4. 30.

**Cat**, *n.* A movable pent-house used in early times by besiegers to protect themselves in approaching fortifications; also called *cat-house*. *Obs. exc. hist.* 4. 4. 53.

**Catalectick**, *n.* *Pros.* A verse wanting a syllable in the last foot. 4. 4. 56.

**Catechise**, *v.* †To instruct orally in any subject. 3. Int. 54.

**Caterpillar**, *n.* One who preys upon society. 3. 4. 84.

**Cauke**, *v.* [Form of *caulk*.] To stop up the crevices of (windows, etc.). 2. 4. 170.

**Cause**, *n.* *Law.* A subject of litigation; a suit. 2. 5. 8.

**Celebration**, *n.* †Celebrity, renown. 1. 6. 86.

**Cellar**, *Celler*, *n.* †1. A box or case for bottles; a case of bottles. 4. 2. 6. ?

†2. A store-room, or buttery. *Obs. exc. dial. in fish-cellar, wine-cellar, etc.* 4. 2. 177.

**Censure**, *v.* 1. To blame, condemn. 2. Int. 38, 42.

†2. To pronounce judicial sentence upon. 4. Int. 48.

**Censure**, *n.* †Criticism; critical judgment. *Ind.* 38.

**Certaine**, *a.* 1. Definite, exact. *Arch.* 2. 4. 57.



2. Sure, safe, free from risk. 3. 4. 30.

**Chambermaid**, *n.* †A lady's maid. 2. 2. 31; 2. 5. 74.

**Change**, *v.* 1. To exchange. *Arch.* and *dial.* 3. 2. 294.

2. To cause to change countenance; to cause to turn pale. (Not noted in *NED.*: the nearest is *intr.* †to change countenance, etc.) *Rare?* 4. 2. 47.

**Character**, *n.* A cipher for secret correspondence. 1. 5. 16.

**Charge**, *n.* †1. Care or burden. 1. 5. 31.

2. Expense, cost. 1. 6. 19; 2. 5. 105; 5. 1. 113; 5. 2. 78.

3. A solemn request; a command. 1. 6. 36.

4. Something entrusted to one's care. (See also 2.) 2. 5. 138; 5. 3. 9.

**Choriambick**, *n.* *Pros.* A metrical foot composed of a choree followed by an iamb, and thus consisting of four syllables, the first and the last long, the other two short. 4. 4. 58.

**Chuff**, *n.* A miser. 4. Int. 24.

**Churle**, *n.* †A miser. 3. 1. 18.

**Chymist**, *n.* [Form of *chemist*.] †An alchemist. 4. 2. 33.

**Clapper dudgeon**, *n.* *arch.* [App. from Clapper sb. + Dudgeon hilt of a dagger: the origin of the appellation is unknown. Collier suggests 'from his knocking the clappish he carried with a dudgeon'.] A cant name for a beggar born; also used as a term of reproach or insult' (*NED.*). 2. 4. 210. See note.

**Clarke**, form of *clark*. 1. 5. 113.

**Cleare**, *a.* Of business enter-

prises: irreproachable, legitimate? 4. 4. 66.

**Cleare**, *adv.* †Completely, quite. (Still *colloq.* in America). 2. 5. 63; 3. 2. 50; 5. 1. 37.

**Cleare**, *v.* †1. To settle with. 2. 4. 66.

2. To remove? †3. To prove? 3. 2. 143.

**Clocke**, *n.* 1. The gong of a striking watch? 2. A watch? *Obs.* exc. in modern *slang*. 1. 1. 28.

3. Phr. *a clocke*. Now *dial.* 3. 2. 331.

**Clout**, *n.* †*Archery*. 1. The mark shot at? 2. The pin in the centre of the mark? Epilogue, 3.

**Coast**, *n.* †A rib of a ship. 3. 2. 83.

**Coat**, *n.* †1. Garb as indicative of profession. 1. 6. 72; 4. 1. 12.

†*Her.* A coat of arms. 4. 4. 13. 19, 24.

**Coat-armour**, *n.* *Her.* †Coat of arms. 4. Int. 59-60.

†**Coat-card**, *n.* 'A playing card bearing a 'coated' or habited figure (King, Queen, or Knave). In regular use down to 1688; afterwards corrupted into Court-card' (*NED.*). 4. 1. 27.

**Coffin**, *n.* †1. A mould of paste for a pie; the crust of a pie? †2. A pie-dish? 2. 3. 74.

**Cogging**, *pp. a.* [*Cog* to cheat at dice.] Hence, cheating; wheedling. 2. 4. 42, 113.

**Colour**, *n.* †Allegeable ground; pretext. 4. 4. 138.

**Combination**, *n.* *Law.* Confederacy with the purpose of defeating the law; conspiracy. 5. 2. 92.

**Come**, *v.* Phrases. 1. *Come about*: To come round to a per-

son's side or opinion. *Obs.* or *dial.*  
5. 2. 27.

2. *Come by*: To hear of. *Obs.* ?  
1. 5. 98.

3. *Come forth*: †(a) To be born.  
1. 5. 73. (b) To come out. 2. 5.  
120.

**Comely**, *a.* Pleasing to aesthetic taste; 'nice'; becoming. *Arch.* or *obs.* 4. 1. 34.

**Comitia**, *n. pl. gen.* An assembly. *Rare.* 5. 1. 4.

**Command**, *v.* †To demand with authority. 2. 2. 38.

**Commit**, *v.* To embroil. 'Cf. *Fr. Commettre le pere avec le fils* (Littre) (*NED.*). 5. 1. 99.

**Communicative**, *a.* †Disposed to make gifts or share benefits. 4 Int. 20.

**Complement**, *n.* †A ceremony of civility or politeness. Now *compliment*. 2. 5. 61, 78 (SN.).

**Complexion**, *n.* †Bodily constitution, or nature. 2. 1. 51.

2. The natural tint and texture of the skin, especially of the face. 2. 2. 40.

**Compose**, *v.* †To put together; to fashion. 1. 5. 68.

**Compound**, *v.* †To settle or adjust. 2. 5. 9.

**Conceive**, *v.* †To become possessed with. Used with temporary states, as anger, etc., *obs.* or *arch.* 5. 6. 15.

**Conclude**, *v.* 1. †To reason, or argue. 1. 6. 58.

2. To infer. †3. To demonstrate, prove. 3. 3. 25.

**Condition**, *n.* †Disposition, or temper. 2. 4. 82.

**Conditioned**, *pp. a.* †*absol.* Provided; on the condition. 2. 5. 95.

**Conduct**, *n.* [Form of *conduit*.] †A reservoir for the distribution of water. 3 Int. 20.

**Conference**, *n.* †*gen.* Conversation. 5. 2. 10.

†**Coni-catcher**, *n.* A swindler. 4 Int. 50.

**Conscience**, *n.* 1. Conscientiousness. *Obs.* or *arch.* †2. Inmost thought; heart. 5. 1. 73.

3. The moral sense. 5. 2. 61, 63.

**Consent**, *n.* 1. Agreement. *Arch.* 2. 4. 142.

2. *gen.* An affirmative answer. *Arch.* ? 5. 4. 43.

**Consumption**, *n.* 1. A wasting disease. Not specific, as now. 2. 1. 54.

2. Careless expenditure; waste. *Obs.* ? 5. 2. 22; 5. 4. 13, 32.

3. A consuming force; an agent of destruction; perhaps plague or pestilence. *Rare* ? 5. 5. 55.

**Content**, *a.* †1. Ready, willing? 2. Pleased (*Fr. content*) ? 2. 5. 79.

3. *tellipt.* I am content; agreed! *Obs.* exc. as used in formal assent in the House of Lords. 5. 5. 23.

**Contrary**, *a.* Self-contradictory. *Obs.* ? *Rare* ? 2. 5. 63.

**Convince**, *v.* †To convict. 5. 4. 69.

**Cooze**, *v.* [Form of *cozen*.] To cheat. 1 Int. 69; 4. 3. 78; 4 Int. 50; 5. 2. 23.

**Coozing**, *vbl. n.* Cheating. 1. 3. 47.

†**Coranto**, *n.* [Form of *courant*.] A newspaper. 1. 5. 11.

**Cortine**, *n.* *Fortif.* The plain wall of a fortified place; the part of the wall which connects two bastions, towers, gates, or similar structures. 4. 4. 53.

**Countenance, n.** †1. Credit, repute. 1. 2. 127.

2. Calmness of look. *Out of countenance* = disconcerted. 1. 2. 128.

**Coupe, form of coop.** 3. 4. 48.

**Court, n.** †A large house or castle; a manor house. 4. 4. 112.

**Cousin, n.** *gen.* A kinsman. *Obs. or arch.* †To call cousins: To claim relationship. 4. 2. 119.

**Coyt, v.** [Form of *quoit*.] To throw like a quoit. 5. 2. 94.

**Cozen, form of cousin.** 1. 5. 109.

**Crack, n.** 'A sudden loud noise, as of something breaking. Formerly applied also to the roar of a cannon; of a trumpet, of thunder; the last is still common *dial.*, and in the archaic phr. the "crack of doom"' (*NED.*). 5. 1. 41.

**Cracke, v.** †1. *Crepitum reddere*. 1. 6. 73.

2. To break in two, as a string. *Obs.?* 3. To break: the musical quality of (the voice or the string of a musical instrument). *Epilegoue* 6.

**Credit, n.** 1. Reputation for solvency. 2. 4. 10; 5. 1. 102.

†2. Trustworthiness. 2. 4. 18.

3. Good repute. 3. 1. 27.

4. Personal influence based on the confidence of others. 3. 2. 268.

**Crowned, pp. a.** †Consummate. 1. 6. 81.

**Cry, v.** †To beg. †*Cry you mercy*: nearly equivalent to *I beg your pardon*. *Ind.* 36.

**Cunger, n.** [Form of *conger*.] A large eel common on the coasts of Britain. 3. 3. 39.

**Cunning, a.** †Possessing magical knowledge or skill. 3 *Int.* 43.

†**Cunning-man, n.** A man who is reputed or pretends to have magical knowledge or skill; a wizard. 3 *Int.* 44.

**Curiosity, n.** †1. Fastidiousness in matters of taste and behavior. *Ind.* 38. Implied in lines 44-46.

†2. Undue desire to see, or know. *Ind.* 39.

**Curious, a.** '1. Eager to see or know. 2. 5. 60; 3. 2. 117.

†2. Relating to occult things. 3. 2. 96.

†3. Elaborate. 3. 2. 241.

†Of food: Exquisitely prepared, dainty. 4. 2. 22.

**Cuspes, n.** [*L. cuspis* point.] *Astrol.* = Cusp: the beginning or entrance of a 'house'. 4. 4. 46.

**Custard, n.** †'Formerly, a kind of open pie containing pieces of meat or fruit covered with a preparation of broth or milk, thickened with eggs, sweetened, and seasoned with spices, etc.' (*NED.*). 4. 2. 24.

†**Cypresse, n.** ['Prob. f. *OF. Cipre, Cypre*, the island of Cyprus, from which, in and after the crusading times, various fabrics were brought' (*NED.*).] A transparent crape-like fabric. Black cypress was much worn as a sign of mourning, especially on hats. 1. 6. 3.

**Cythern, n.** An instrument similar to the modern zither. 1. 5. 129.

**Danger, n.** 1. Chance or risk of harm. †2. Power of a lord or master; power to dispose of, or hurt. 4. 4. 147 (†2 is implied).

**Dash, v.** To spoil (an enterprise). 'In 16th-17th c. the usual word for the rejection of a bill in Parliament . . . now *obs. exc.*

in *to dash* (any one's) hopes' (NED.).

**Dead, a.** Used of drink that has lost its sharpness or flavor; flat, vapid. '?Obs' (NED.). Ind. 73.

**Decay, n.** †A falling off, decrease. 3. 2. 199.

**Decent, a.** Suitable to the circumstances. *Obs.* or *arch.* 5. 3. 20.

**Defraud, v.** †fig. To deprive or cheat (a thing) of what is due it. *Obs.* or *arch.* 4 Int. 30.

**Departure, n.** The act of departing this life; death. *Obs.* or *arch.* 2. 4. 145.

**Design, n.** A device, a contrivance. *Obs.*? 3. 2. 301.

**Despise, v.** †To exhibit contempt for. 4. 4. 164.

**Destiny, n.** †With possessive pronoun: The power or agency held to predetermine a particular person's life or lot. 5. 6. 34.

**Destroy, v.** †To undo in worldly estate. 5. 1. 67.

**Diet, n.** †An allowance of food. Apparently *rare*, when applied, as here, to the amount or 'helping' consumed on a particular occasion. 4. 3. 53.

**Digest, v.** †To distribute? 1. 6. 68.

**Discharge, v.** †To remove. 5. 6. 20.

**Discourse, n.** 1. Conversation. *Arch.* Prol. for the S. 11; 4 Int. 40. †2. Matter for conversation; 'talk'. *Rare*? 3 Int. 40.

**Discover, v.** 1. *refl.* To reveal one's identity. *Arch.* 4. 4. 116 (SN.).

2. To disclose. 5. 3. 17 (SN.).  
**Discovery, n.** †An investigation, observation. 3. 2. 43; 3. 2. 110?

**Discretion, n.** †1. Discernment in practical matters? 2. Prudence? 5. 1. 33.

**Disease, n.** †A discomfort; a cause of discomfort? 2. A malady? To the Readers 15.

**Disgrace, v.** To bring into disfavour (with any one). 2. 5. 23.

**Disguise, v.** To intoxicate. *Arch.* 4. 3. 53.

**Disinherit, v.** To dispossess; to confiscate the property of (a person). *Obs.*? *Rare*? 4 Int. 65.

**Dispatch, v.** †1. To settle with? †2. To get rid of; pay out; spend? 1. 3. 34.

3. *intr.* To be quick, hasten. *Obs.* or *arch.* 1. 4. 9; 3. 2. 153.

4. To settle the business of and send away. Now *rare*. 1. 4. 19.

**Dispatch, n.** †Settlement of the business (of a person); dismissal. 2. 2. 65.

**Dispencc, v.** †To exempt from. 3. 2. 27.

**Disport, n.** Entertainment, amusement. *Arch.* Prol. for the C. 2.

**Distaste, n.** †Offence, or cause of offence. 5. 4. 56.

**Distraction, n.** †A scattering. 5. 6. 1.

**Do, v.** Phr. *Do upon*: To have influence upon. *Rare*? 1. 2. 109.

**Doctor, n.** †1. One who, by reason of skill or learning in any particular branch of knowledge, is entitled to teach it with authority. *Arch.* 1. 6. 67? 4. 4. 60.

2. A physician. (See also †1.) 4. 4. 160; 4 Int. 38, 61.

†**Dog-leech, n.** A veterinary for dogs; a quack. 2. 4. 98; 4. 4. 159.

†**Domine**, *n.* [Vocative case of *L. dominus* lord, master.] Used in addressing members of learned professions: equivalent to *Master*.

2. 5. 7.

**Doper**, *n.* [ad. Du. *dooper* baptist. *f. doopen* to dip.] A Dutch Baptist or Anabaptist. 3. 2. 152.

**Dosser**, *n.* [OF. *dossier*, *f. dos* back.] A basket made to be carried on the back; a pannier. *Obs. exc. hist.* 2. 4. 37.

**Dower**, *n.* 'The portion of a deceased husband's estate which the law allows to his widow for her life. *Tenant in dower*, the widow who thus 'holds land' (*NED.*).

4. 4. 105.

**Doxie**, *n.* A prostitute. *Slang.* 4. 4. 90.

**Drawer**, *n.* A waiter. 4. 3. 66.

**Drench**, *n.* †A draught or drink. *Obs.* in this general sense. 2. 4. 22.

**Dress**, *v.* †1. To train or break in (a horse or other animal)? 2. To groom or curry (a horse)? 1. Int. 76.

3. To prepare for use as food; to cook. 3. 2. 46.

**Dresser**, *n.* A table or wide shelf on which things are prepared for cooking. 4. 2. 12.

**Dri-dish**, *v.* To dish up dry. *Nonce* word. 4. 2. 23. See note.

**Drop**, *v.* To drip. *Obsolescent.* 2. 3. 17.

†**Dryfat**, *n.* [*f. dry a. + fat, sb. = vat.*] A large vessel (cask, barrel, tub, case, box, etc.) used to hold dry things (as opposed to liquids). 3. 4. 87.

**Dublet**, *n.* 'A close-fitting body-garment, with or without sleeves,

worn by men from the fourteenth to the eighteenth centuries. (Rarely applied to a similar garment worn by women.) *Obs. exc. hist.* The doublet had many changes of fashion, being at one time with, at another without, short skirts. In its various sleeved and sleeveless forms, it was the prototype of the modern coat, jacket, and 'waistcoat' (*NED.*). 2. 4. 50.

†**Dummerer**, *n.* The cant name for a beggar who pretends to be dumb. *Slang.* 5. 4. 60. See note.

**Dyet**, *v.* To board. *Arch?* 4. 3. 58.

**Eager**, *a.* †Impetuous, fierce. 1. 3. 7.

**Ecclesiastique**, *v.* Spelling of *ecclesiastic*. Now rare. 3. 2. 29.

**Egge**, *n.* Applied in contempt to a young person. *Rare* in *lit.* 5. 2. 54.

**Element**, *n.* Earth, soil; with reference to the doctrine of ancient and mediæval philosophy, that all material bodies are compounded of four simple substances or elements: earth, water, air, and fire. Now used merely as a matter of traditional custom. 2. 4. 157.

**Elf**, *n.* †As compared with a true fairy, an inferior or subject species. *Prol.* for the *S.* 20.

**Else**, *adv.* †1. *ellipt.* Something else; something other than. *Ind.* 25.

2. If not; otherwise. 2. 2. 16.

3. Formerly. *Obs. exc. dial.* 5. 6. 7.

**Embrace**, *v.* 1. To press to the bosom? †2. To welcome the services of? 3. 1. 34.

**Emergent, a.** Not specially provided for or appointed. *Arch.* 5. 2. 10.

**Emissary, n.** A news-gatherer. 'In Ben Jonson's *Staple of News* the word is used apparently as a novelty' (*NED.*). 1. 2. 48. *passim*.

**Engine, n.** †1. A scheme, plot. 3. 1. 50 (ingine); 3. 2. 95; 5. 2. 36? 2. A mechanical device, machine. 3. 2. 41; 4. 2. 134; 4. 3. 34 (ingine). 3. A person, regarded as a machine endowed with devilish ingenuity. *Rare?* 5. 2. 36.

**Engineer, n.** [Form of *engineer*.] 1. One who contrives or runs a machine. 3. 2. 39.

†2. A plotter. 3. 2. 40 (implied).

†3. A constructor of military engines? 4. A constructor of fortifications? 4. 2. 35 (inginer).

†**Enterluder, n.** One who plays in an interlude. 3 Int. 47.

**Enterprise, v.** To attempt. *Arch.* Prol. for the S. 26.

**Entertain, v.** †1. To provide sustenance for; support. 1. 5. 90.

2. To receive hospitably into one's house. 2. 4. 209.

†3. To keep in one's service. 3. 1. 5.

4. To engage the attention (of a person) agreeably. 3. 1. 30.

†5. *Of time:* To fill up; pass pleasantly. 3. 4. 68; 3 Int. 39.

†6. To treat in a (specified) manner. 4. 4. 173.

**Entertainment, n.** Provision for the wants of a guest. *Arch.* 4. 3. 29.

**Entreat, v.** †1. To persuade by pleading. *Ind.* 56 (intreat).

2. To plead earnestly with. With

obj. clause omitted, *rare*. 5. 2. 41 (SN.).

**Entry, n.** †An entrance upon (a work or condition). 2. 4. 212.

**Envious, a.** †Malicious, spiteful. 4. 1. 41.

**Ephemerides, n.** [Pl. of *ephemeris*.] †An almanac or calendar containing astrological and meteorological predictions for each day of the period embraced. 2. 4. 75; 4. 4. 163.

**Epitrite, n.** *Pros.* 'A foot consisting of three long syllables and one short one, and called first, second, third, and fourth epitrite according as the short syllable stands first, second, third, or fourth respectively' (*NED.*). 4. 4. 58.

**Erect, v.** 1. To establish. *Obs.* or *arch.* exc. in *Law*. 1. 2. 31; 4 Int. 27.

2. *Astrol.* To 'set up' (a scheme or figure of the heavens). 4. 4. 161.

**Errant, a.** †Thorough, downright, absolute. Not in opprobrious sense. *Obs.* exc. in the form *arrant*. 1 Int. 45.

**Escuage, n.** *Feudal Law.* [*<OF. escu* (mod. F. *écu*). *<L. scutum* shield.] †1. The chief form of feudal tenure (*lit.* shield-service); personal service in the field for a period of forty days in each year. 2. A money payment in lieu of military service; = *scutage*. *Obs.* exc. *hist.* 4. 4. 107.

**Essay, n.** †A trial specimen. 1. 5. 102.

**Ethnicke, n.** [Gr. *ἔθνη*-*bs* heathen] †A heathen. 2. 4. 58.

**Euer, adv.** At all times. *Arch.* 3. 3. 10.

**Eu'n, adv.** A vague use equivalent to just, forsooth. (In *colloq.* use, *e'en*). *Arch.* and *dial.* 5. 2. 15.

**Evidence, n.** A document by means of which a fact is established; esp. title-deeds. *Obs. exc. hist.* and in legal formulæ. 4. 4. 113.

**Excellent, a.** †In a bad sense: Preëminent, supreme. 1 Int. 84.

**Excrement, n.** †Dregs. 4. 4. 134.

**Exercise, n.** †A pastime. *Rare.* 4. 1. 34.

**Exotick, a.** 1. Of foreign origin? †2. Outlandish? 3 Int. 15.

**Expect, v.** 1. To surmise, suspect. Ind. 30; Ind. 33 (implied).

2. To look for, in the sense of require. Ind. 32.

†3. To wait for. 1. 1 (SN.); 1. 1. 15.

†4. To wait to see or know. 1 Int. 85; 2 Int. 50; 4. 1. 5.

5. To look for as likely to come or happen. 3. 2. 127; 3. 2. 311, 312 (?).

**Extraordinary, n.** Something extraordinary. Now *rare.* 1. 2. 57.

**Fable, n.** 1. A story. 3 Int. 37.

2. A play. *Rare.* 3 Int. 55.

†3 Common talk, 'byword'. 5. 1. 12.

**Facutie, n.** A craft or art. *Obs. exc. arch. or hist.* 4. 3. 51.

**Faire, adv.** 1. Completely? *Obs. exc. dial.* †2. Clearly? *Prol.* for the C. 6.

3. Kindly, honestly. 1. 5. 145.

4. Creditably. 1. 6. 83.

5. Boldly? *Rare?* 4. 4. 63.

**Faire, a.** 1. Handsome, liberal. 2. 4. 21.

†2. Reputable, worthy. 5. 6. 63.

**Fairely, a.** 1. Auspiciously. 1. 5. 76.

2. Properly. 5. 5. 12.

3. Completely. 5. 6. 20.

**'Faith, int.** [Shortened from *In* (good) *faith*.] In truth. *Arch. exc. dial.* 2. 5. 126.

**Falt, v.** [Form of *fault*.] To commit a fault. *Qbs. exc. arch.* 2. 4. 205 (a euphemism).

**Family, n.** †A household; a body of household servants. 1. 6. 48. *passim.*

**Fancy, v.** †To like (with *inf.* as object). 2. 5. 108.

**Fashion, n.** †Eminent social standing. Ind. 9; 1 Int. 22.

**Fashioner, n.** A tailor, costumer. *Obs. or arch.* 1. 1. 34.

**Fat, a.** Richly supplied. *Arch.* 4. 2. 7.

**Fauour, n.** †1. Leniency, indulgence. Ind. 27.

†2. A privilege? 2. 4. 129.

3. An exceptional kindness. 2 Int. 20.

**Feare, v.** †To regard with doubt or suspicion. 2. 4. 10.

**Fee-Farm, n.** 'Land held of another in fee—that is, in perpetuity by the tenant and his heirs at a yearly rent, without fealty, homage, or other services than such as are specially comprised in the feoffment' (Bouvier, *Law Dict.*). 4. 4. 104.

**Feeling, n.** †A sensible proof. 2. 4. 159.

**Fee-Tail, n.** '[Fr. *tailler*, to dock, to shorten]. An inheritable estate which can descend to certain classes of heirs only. It is necessary that they should be heirs "of the body" of the ancestor, and these

are proper words of limitation' (Bouvier, *Law Dict.*). 4. 4. 104.

**Fellow, n.** †1. A colleague, co-worker, or partner. 1. 6. 53.

†2. A comrade. 1. 5. 26; 5. 1. 49.

†3. An accomplice. 5. 4. 53.

**Feofement, n. Law.** 'The action of investing a person with a fief or fee. In technical language applied especially to the particular mode of conveyance (originally the only one used, but now almost obsolete) in which a person is invested with a freehold estate in lands by livery of seisin (at common law generally but not necessarily evidenced by a deed, which, however, is now required by Statute)' (*NED.*). 5. 1. 55.

**Fetch, v.** †1. To purchase. *Rare.* 1. 2. 85.

†2. *Const. of:* To buy at a bargain. 2. 4. 38.

**Field, n. Her.** That part of the surface of an escutcheon or shield on which the 'charge' is displayed. Also the surface of one of the divisions of the shield. 4. 4. 15.

**Figure, n. Astrol.** A diagram of the aspects of the astrological houses; a horoscope. *A figure of Heaven or the heavens:* A scheme or table showing the disposition of the heavens at a given time' (*NED.*). 2. 4. 75.

**Fill, v. Phr.** *Fill up:* †To equal; fulfil. 3. 4. 67.

**Find, v.** 1. To determine and declare; to judge. Now restricted to legal use. *Ind.* 25.

2. *Phr.* †*Find in:* To supply. 3. *Int.* 39.

**Fine, a.** 1. Often, like *brave*, used vaguely to express excellence or admiration. 1. 5. 21; 1. 6. 75, 78.

†2. *Cunning.* 1. 6. 57.

3. *Smartly dressed?* 4. *Clever?* 1. *Int.* 24.

5. *Choice.* 2. 4. 33.

**Fit, a.** 1. *Ready. Obs. exc. dial.* 1. 4. 1.

2. *Befitting the person or the circumstances; becoming, proper.* 'Now only in predicative use, as *it is fit that*, etc., or *to with inf.*' (*NED.*). 2. 5. 80; 3. 1. 29.

†3. *Well-fitting.* 5. 1. 1.

**Fit, v.** To provide with what is fit; supply. Now *fit out. Obs.?* 1. 4. 16.

†**Fitton, n.** [*f. fitten, v. to lie, or fitten, n. a lie.*] A liar. • *Nonce* use. A person in the play.

**Flat, adv.** Entirely. Now *rare.* 4. *Int.* 65.

**Flesh, n.** Meat. *Arch.* 5. 5. 8.

**Flesh-bawd, n.** A procurer. *Rare?* 2. *Int.* 10.

**Flie, v. Hawking.** To attack or give chase to. • *Const. at.* 2. 4. 45.

**Flight, n. Hawking.** The pursuit of a quarry by a hawk. 3. 1. 47.

**Flyen, form of pp. of fly.** 4. *Int.* 45.

**Fóllow, v.** To look after, attend to. *Obs.?* 2. 5. 9.

**For, prep.** 1. *At; in case of.* 1. 5. 122.

2. *At; because of. Obs.?* 4. 3. 13.

3. *In place of; in imitation of.* 1. 5. 130.

4. *By reason of; because of; from.* 5. 5. 16; 5. 5. 49; 5. 6. 15.

**Forespeake, v.** To foretell. Now *rare.* 2. *Int.* 3.

**Forfet, a.** Used as *pp. of forfeit:* Lost or alienated by some crime. 4. *Int.* 86.



**Forme**, *n.* 1. A bench, often without a back. Ind. 15.

†2. Style of dress; 'cut'. 1. 2. 106.

3. A formula. 4. 3. 49.

**Fornace**, form of *furnace*. 5. 5. 55.

**For-sweare**, *v.* To deny on oath. (NED. gives no example later than 1738.) Obs. ? 5. 4. 67.

**Forth**, *adv.* †Out. (In phr. *sell forth*). 2. 3. 73.

**Fouly**, *adv.* †Badly. 1. 1pt. 46.

**Frank almoigne**, *phr.* 'A species of ancient tenure, still extant in England, whereby a religious corporation, aggregate or sole, holds its lands of the donor, in consideration of the religious services it performs' (Bouvier, *Law Dict.*). 4. 4. 107.

**Fresh-man**, *n. gen.* A novice. Arch. ? 2. 4. 17.

**Frocke**, *n.* One who wears a smock-frock; hence a poor person. (NED. cites no instance later than 17th c.). Obs. ? 5. 4. 11.

**From**, *prep.* †Out of. 4. Int. 51.

**Front**, *n.* †Expression of countenance. 4. 2. 73.

**Frontlesse**, *a.* Shameless, audacious. Now rare. 5. 2. 53.

**Frost**, *n.* †Ice. 4. 3. 48.

**Fulnesse**, *n.* †Satiety, repletion. 5. 6. 27.

**Fulsome**, *a.* †Abundant; hence, cheap. 5. 4. 6.

**Furnish**, *v.* †To prepare for active service; as to fit out (a ship). 2. 5. 43.

**'Gainst**, *prep.* and *adv.* †1. Close to, towards (of time). 2. In preparation for. †3. *adv.* By, before (in reference to time). 4. 1. 39 (probably †3).

**Galley**, *n.* A large open row-boat appropriated to the captain of a man-of-war; a large pleasure-boat. 2. 5. 44.

**Game**, *v.* To play. Obs. exc. *dial.* 4. 4. 65.

**Gamester**, *n.* †An actor. Rare. Ind. 55.

**Gap**, *n.* †fig. A breach by which an entry or an attack may be made. 3. 1. 10.

**Gazette**, *n.* A news-sheet. In this *gen.* sense, now only *hist.* 1. 5. 11.

**Gentle**, *a.* Used in ingratiating address. 'Obs. exc. as a playful epithet in *gentle reader*' (NED.). 3. 2. 265, 267, 285.

**Gentleman**, *n.* 'A man of gentle birth, or having the same heraldic status as those of gentle birth; properly, one who is entitled to bear arms, though not ranking among the nobility, but also applied to a person of distinction without precise definition of rank. Now chiefly *hist.*' (NED.). 3. 3. 6.; 4. 2. 148; 5. 5. 54.

**Gentleman-usher**, *n.* A gentleman acting as usher to a person of superior rank. Ind. 5; 1. 6. 49.

**Gentlewoman**, *n.* 1. A woman of good birth or breeding. 1. 6. 37.  
2. A female attendant (*orig.* a gentlewoman by birth) upon a lady of rank. Now only *hist.* 1. 6. 50; 2. 5. 71.

**Gentrie**, *n.* †Good-breeding. 2. 4. 61, 66.

**Ghirland**, form of *garland*. '[OF. *garlande*, *gerlande*. . . . The word is also found with a different vowel in the first syllable, as F. *guirlande*. . . . It. *ghirlanda*

. . . and no satisfactory origin has yet been suggested for it. In the 16th and 17th c. the spellings *ghir*—, *gir*—, *guirland* are freq. used by English writers, in imitation of the Fr. and It. forms.] (NED.)

**Gill**, *n.* 'Attributed to persons: †With jocular allusion to the capture or holding of a fish by the gills. *Obs.* (NED.). 5. 1. 31.

**Give**, *v.* †1. To ascribe (a literary work) to a person as author. 4. 2. 6.

2. *Phr.* *Give off*: †To cease. 4. 4. 68.

**Gleek**, *n.* In the game of Gleek, a set of three cards of a sort, as three aces, three kings. 4 Int. 81.

**Glister**, *n.*<sup>1</sup> *Lustr.* *Arch.* 4 Int. 39.

**Glister**, *n.*<sup>2</sup> [Form of *clyster*.] *Med.* An enema. 4. 4. 163.

**Go**, *v.* †1. To walk. 5. 2. 50.

*Phrases.* 1. *Go from*. (a) To forget. *Obs.*? 3 Int. 13. (b) To deny, go back on. 5. 1. 78.

2. *Go to (o)*. Used to express impatience or contempt. 1. 1. 25.

3. *Go to it* (in a thing): To resort to or begin a thing. (Not noted in NED.) 2. 4. 24.

4. *Go upon*: †To attack. 1. 6. 76.

†**God a mercy**, *int. phr.* [= *God have mercy*, and is sometimes so written.] An exclamation of applause, or thanks; sometimes used merely to express zeal or enthusiasm. 1. 3. 36.

†**Gods so**, *int.* [Form of *Gadso*?] An exclamation of surprise or enthusiasm. 1. 2. 143; 1. 3. 23.

**Goodwife**, *n.* †A form of ad-

dress: when prefixed to a surname = *Mrs.* 2. 4. 68.

**Good morrow**, *phr.* A salutation used at meeting in the morning, equivalent to the later *good morning*. The original phrase was: †*God give you good morrow*. Now *arch.* 2. 4. 130.

**Gossip**, *n.* 1. A chum. *Arch.* Ind. 2.

2. A woman's female friend invited to be present at a birth. Ind. 13.

†3. One's child's godmother. Ind. 18.

**Grace**, *v.* †To show favour; to be gracious to. 2. 5. 79.

**Grace**, *n.* 1. A courtesy-title, once applied to a king or queen, but now only to a duke, or a duchess, or an archbishop. 2. 1. 4; 4. 2. 159 (*My Ladies Grace*).

2. The condition of being favoured. A (person's) *good grace*, his favour or good opinion. Now used only after *Fr.* idiom a (person's) *good graces*. 2. 1. 20; 4. 2. 113.

3. Benignant regard. *Arch.* 2. 1. 22.

†4. Efficacy. 2. 1. 44.

5. A favour. 2. 4. 103.

6. A delight or source of delight. *Rare*? 2. 5. 133.

**Gracious**, *a.* †1. Enjoying grace or favour; acceptable. *Const. with.* 4. 1. 50.

2. Indulgent, benignant. 5. 6. 34.

**Gramercie**, *int. phr.* [OF. *grant* great + *merci* thanks.] Much thanks; thanks. *Obs. exc. arch.* 1. 1. 1.

**Grand**, *a.* Used in official titles with the sense: Highest in rank or

office. Now chiefly used in fraternal organizations, and *hist.* †Grand-  
 Capitaine: a chief captain. 5. 1: 48.

**Gratitude**, *n.* †A gratuity, reward. 5. 1. 112.

**Gratuitie**, *n.* A gift of money in return for services; in bad sense, a bribe. Now only in sense of a 'tip'. 5. 2. 77.

**Gratulate**, *v.* To welcome; hail. *Arch.* 5. 1. 8.

**Grave**, *a.* †1. Having weight or importance; influential, respected. *Ind.* 16.

2. Of colour, dress, etc.: Dull, plain. 4. 4. 177.

**Griest**, form of *grist*. 3 *Int.* 27.

**Grieve**, *v.* To regret deeply. *Arch.* 2. 4. 139.

**Groat**, *n.* 1. 'The English groat coined in 1351-2 was made = to four pence. The groat ceased to be issued for circulation in 1662, and was not afterwards' coined under that name' (*NED.*). †2. The type of a very small sum. 3. Hence, *fig.*, a small purchaser. 1. 4. 19.

†**Groatsworth**, *n.* As much as a groat will buy. Also, *fig.*, a small amount. 1. 4. 11.

**Groine**, *n.* †The fold or depression on either side of the body between the abdomen and the thigh regarded as the seat of lust. 3. 4. 46.

**Grosse**, *a.* †Coarse, common. 2. 5. 115.

**Grow**, *v.* To become. With noun as complement, *arch.* 4. 1. 18.

**Growen**, **Growne**, *pp. a.* [Forms of *grown*.] †Enormous. 3. 3. 39; 5. 2. 13 (*growen*); 5. 6. 30.

**Grudging**, *n.* †A lencing. 1. 2. 80.

**Haberdasher**, *n.* • †A hatter. 1. 2. 129.

**Hability**, form of *ability*. 1. 5. 119.

**Haire**<sup>1</sup>, a Scottish spelling of *hare*. 2. 4. 34.

**Haire**, *n.*<sup>2</sup> Coiffure. *Rare?* 4. 2. 64.

**Half-brain'd**, a nonce word. 4. 2. 143.

**Halfe in halfe**, *phr.* Half and half. *Obs.?* 1. 5. 24.

**Hanch**, *n.* [Form of *haunch*.] †A pad to improve the shape of the thighs or hips. 3. 4. 40.

**Hand**, *n.* †An informant. 3. 2. 84.

**Happy**, *a.* †Blessed, beatified. 'Obs. Of happy memory, a phrase conventionally applied to the deceased' (*NED.*). 1. 6. 30.

**Hatchment**, *n.* [Shortened and altered from *achievement*.] *Her.* An escutcheon. 4 *Int.* 59.

**Have**, *v.* 1. To bring; take. *Arch.* 4. 3. 16 (*SN.*).

2. *Phr.* *Have forth*: To take out of doors. 2. 5. 89.

**Head**, *n.* In *Venery*: A set of antlers. 3. 2. 322.

**Healthfull**, *a.* Healthy, sound. Now *rare*. 3. 4. 65.

**Heart of cheare**, *phr.* Equivalent to a wish that one will take courage or be cheerful or happy. Cf. *take heart of grace* = take courage. (Not noted in *NED.*). *Rare?* 5. 6. 52.

**Help**, *n.* *pl.* Spectacles. Now *dial.* 1. 1. 6.

**Help forth**, *vbl. phr.* To aid in being born. *Obs.* 1. 5. 79.

**Hem**, *pers. pron.*, 3rd. *pl.*, *dat.* and *acc.* [Not an abbreviation, but

a survival of a form which was standard during the 11th and 12th centuries.] 1. 2. 139. *passim*.

†**Heraldet**, *n.* A petty herald. 4. 4. 2.

**Her'n-sew**. [OF. *heroncean*, dim. of *heron*.], *gen.* A heron. *Arch.* or *dial.* 1. 2. 3.

**His**, *poss. a. pron. masc.* Referring to a neuter noun or an inanimate thing, now *obs.*? (*NED.* cites no instance later than 1670.) *Ind.* 69; 3. 2. 245.

**Hole**, *v.* †To play at the game of Hole. 5. 2. 88. See note.

**Homage**, *n.* 'In *Feudal Law*, Formal and public acknowledgment of allegiance, wherein a tenant or vassal declared himself the man of the King or the lord of whom he held, and bound himself to his service' (*NED.*). 4. 4. 106.

**Hope**, *v.* With simple object: To hope for. Now chiefly *poetic*. 1. 1. 3.

**Horn**, *n.* In the plural, often used contemptuously as a symbol for cuckoldom. 1 *Int.* 39. See note.

**Horroscope**, *n.* *Astrol.* 'An observation of the sky and the configuration of the planets at a certain moment, as at the instant of a person's birth; hence, a plan or scheme of the twelve houses or twelve signs of the zodiac, showing the disposition of the heavens at a particular moment. In early use, *spec.* = Ascendant, or house of the Ascendant' (*NED.*). 4. 4. 46.

**House**, *n.* *Astrol.* 'A twelfth part of the heavens as divided by great circles through the north and south points of the horizon; the

whole sky, excluding those parts that never rise and that never set, being thus divided into twelve houses numbered eastwards, beginning with the *house of the ascendant* . . . and each having some special signification attached to it' (*NED.*). 2. 4. 77.

**How doe you**, *phr.* How fare you. *Obs.* or *dial.* 5. 1. 23.

**Hum**, *n.* †A kind of liquor. 4. 2. 166. See note.

2. *spec.* A buzz of rumour; a rumor. *Obs.*? 5. 1. 51.

**Humane**, *a.* Human. 'The spelling *humane* remained, however, down to the beginning of the 18th Century (in *Dicts.* to c. 1730), when *human* (of which isolated examples occur in 17th c.) was substituted . . . leaving *Humane* with distinctive pronunciation as a distinct word' (*NED.*). 5. 1. 67.

**Humanity**, *n.* The nature of man as rendering death inevitable. *Arch.*? *Phr.* *Yield to humanity*: To die. *Arch.*? 5. 2. 18.

**Husband**, *n.* A person regarded as the manager of his own affairs or business; most commonly, as here, *good husband*. Now *rare* or *arch.* 3. 4. 36.

**Hyleg**, *n.* *Astrol.* The ruling planet of a nativity. 4. 4. 45.

**Hynd**, *n.* A farm-laborer. *Arch.* 2. 4. 155.

**Hypercatalectick**, *n.* *Pros.* A verse having an extra syllable after the last complete dipody. Also applied to the syllable itself. Formerly = *hypermetric*. 4. 4. 57.

**I**, *int.*, form of *aye*. 1. 2. 59. *passim*.

**If, conj.** Phrases. †1. *If case:* If perchance. 1. 3. 27.

†2. *If so, [Ellipt. for the infrequent phrase if so were that]:* Supposing that. 5. 3. 44.

**Indent, v.** †1. To turn from side to side in one's course; to double. 2. To cut the two halves of a document drawn up in duplicate, by a toothed or zigzag line, so that the two parts exactly match each other. 2. 3. 69.

†3. To promise, or guarantee? 2. 3. 70.

**Induce, v.** †To introduce. 2. 2. 27.

**Induction, n.** A scene serving as preamble or introduction to a play. *Arch.*

**Infanta, n.** 1. A daughter of the king and queen of Spain or Portugal; *spec.* the eldest daughter who is not heir to the throne. †2. *transf.* Applied fancifully to other young ladies. 2. 2. 4.

**Infect, v.** †To spoil; to communicate a bad habit to. 5. 6. 49.

**Engine-head, n.** A scheme-head; a head for scheming or plotting. *Nonce.* 5. 2. 87.

**Inginer, n.** See Engineer. 4. 2. 36.

**Inprint, advbl. phr.** [*Yng print.*] †To perfection. 1. 2. 132.

**In procinctu.** [*L. procinctus (Milit.)* readiness for action.] In readiness, at hand. 1. 2. 21.

**Intend, v.** [*Fr. entendre.*] †To listen attentively; 'note heedfully' (*Gifford*). 1 Int. 85.

**Intent, n.** *Law.* †Intendment; the sense in which the law understands a thing. 5. 1. 77.

†Intergatory, n. A syncopated

form of interrogatory. (See note.) 5. 4. 37.

†Intermeane, n. A dialogue between the acts of a play; an interlude.

Intreat, v. †To persuade by pleading. *Ind.* 56.

**Inuite, v.** †1. To attract or induce (a person) to do a thing. 1. 5. 70.

2. To entertain as a guest. *Obs.?* 2. 3. 64.

**It, neuter pron.** †Used for *he*. 4 Int. 5.

**Iacke, n.** †A low-bred fellow, a 'knave'. 2. 3. 53, 85; 5. 5. 32.

**Iack, n.** 1. A young or small pike. 2. *Poor Jack*, a name for dried hake; also called *Poor John*. 5. 5. 33.

**Iack-a-Lent, n.** †A Lenten faster. 5. 5. 35.

**Iealousie, n.** †A suspicion; suspiciousness. Now so used only by fastidious writers. 2. 3. 23.

**Ieast, form of jest.** 5. 5. 20.

**Ieerer, n.** A low order of man of wit. 2. 4. 43; 3. 3. 2. *passim.*

**Ierkin, n.** 'A close-fitting jacket, jersey, or short-coat often made of leather, worn by men during the 16th and 17th centuries. (In lit. now *arch.* or *hist.* App. still used in some dialects for a waistcoat, or under vest, or a loose jacket)' (*NED.*). 2 Int. 16.

**Iohn, n.** 'Used as a representative name for a footman, butler, waiter, messenger, or the like, and in other ways' (*NED.*). (Probably a butler.) 2. 5. 26.

**Iordan, n.** A chamber-pot. Now vulgar or dial. 4. 3. 71.

**Ioule**, *n.* [Form of *jowl*.] A jaw. 1. 3. 10.

**Juniper**, *n.* †The wood of juniper, formerly burnt as a disinfectant. 2. 4. 207.

**Iust**, *a.* †1. Of things: Exact, full. 1. 2. 9; 1. 5. 106, 114.

†2. Of persons: Prompt, exact. 2. 3. 10.

3. Exact as regards the truth. 2. 3. 40.

**Keepe**, *v.* †To bear (a person) in mind. 1. 5. 145.

**Keeping**, *vbl. n.* Guarding. †Const. of. 2. 4. 31.

**Kidney**, *n.* †A contemptuous name: Menial; 'slave.' 2. 3. 1.

**Kin**, *n.* Used of a single person: Kinsman. *Arch.* 4 Int. 5.

**Kirtle**, *n.* A woman's gown. *Arch.* 5. 4. 61.

**Kitchinstuffe**, *n.* Kitchen-refuse. *Obs.*? 2. 2. 69.

**Knave**, *n.* A menial. *Arch.* 4. 3. 2.

**Knight-service**, (also Knight's service) *n. phr.* 'Under the feudal System: The military service which a knight was bound to render as a condition of holding his lands; hence the tenure of lands under the condition of performing a military service' (*NED.*). 4. 4. 106.

**Know**, *v.* To indulge in (as wine). *Rare*? 4. 2. 178.

**Labor**, *n.* †Trouble, pains. 3. 4. 85.

**Lacke**, *v.* †To do without. Usually with *cannot*. 3. 4. 50.

**Lady**, *n.* 1. (a). A woman of superior social position. 2. 2. 30; 3. 2. 239. (b) *Vocatively*. Now only *poet. or rhet.* 4. 4. 172.

†2. A mistress in relation to servants or slaves; the female head of the household. 2. 5. 74; 5. 6. 51.

**Lady-like**, *adv.* †In a manner befitting a lady. *Ind.*, scene heading.

**Large**, *a.* †Copious; generous. 2. 4. 93; 4. 2. 65.

**Last**, *a.* Extreme, utmost. Now *rare exc.* in *phr. of the last importance*. 4. 1. 28.

**Latitude**, *n.* 1. Range, scope. Now *rare*. †2. Laxity of principle. 5. 1. 73.

**Lay**, *v.* Phrases. 1. *Lay aboard*. *Naut.* To run one's ship alongside of (another) for the purpose of attacking; to attack. 5. 5. 24.

2. *Lay forth*: To spread out for ornament. Now *dial.* 3. 4. 60.

**Leader on**, *n. Milit.* One in the front rank of a body of armed men? 4. 4. 50.

**Learne**, *v.* To teach. Now *vulgar*. 1 Int. 53.

**Leave**, *v.* 1. To cease; desist from. *Arch.* *Prol.* for S. 30; 1. 5. 49; 3. 2. 95; 4. 2. 94; 5. 4. 48.

†2. To neglect to perform (an act or duty). 2. 3. 45.

**Leere**, *v.* †To look obliquely; to cast side glances. (Free from the modern senses of slyness, immodesty, or malice.) 4 Int. 35.

**Leg**, *legge*, *n.* A bow or scrape. *Arch* and *prov.* *Ind.* 41; 4. 2. 139.

**Less**, *a.* [Comparative of *little*.] As opposed to *more*: Of lower rank or order; inferior, lower. *Obs. exc.* in such phrases, as *no less a person than*, etc. Cf. *More*, *a.* 4. 2. 112.

**Let**, *v.* †To lend (money) at interest. 2. 6. 21.

**Lewd**, *a.* †Base. 4. 3. 16.

**Lie**, *v.* 1. To dwell or sojourn. Now *rare* or *arch.* 1. 2. 43; 1. 5. 20.

†2. Of the wind, or the tongue: To become still, to be at rest. 4. 1. 39.

†**Lieger**, *n.* [Form of *ledger*.] A resident agent. 1. 5. 20.

**Light**, *a.* 1. Pale, weak. 4. 2. 103.

†2. Wanton. 4. 2. 133.

**Lightly**, *adv.* Easily, readily. *Obs. exc. arch.* 2. 5. 100.

**Like**, *a.* Likely to. Still common *colloq.*, but *rare* in literary use. *Ind.* 57.

**Like**, *v.* †To please. *Prol.* for the *S.* 29.

**Limb**, *n.* 1. A young imp. *Colloq.* (The word originally occurred in phrases, as, *the devil's limb*, or *the fiend's limb*, *limb of the devil*, of Satan, or Hell, all meaning an agent or scion of the Evil One: it is now mostly applied to children.) 3 *Int.* 34.

2. Any organ or part of the body. *Obs. exc. dial.* 4. 4. 9.

†**Linne**, *v.* [Form of *lin*, <OE. *linnan* to cease.] To stop; rest. 4 *Int.* 14.

†**Linnener**, *n.* A linen-draper or shirt-maker. 5. 1. 17.

†**Linnen-man**, *n.* A linen-draper. 1. 3. 12.

**List**, *v.* To choose; please. *Arch.* 2. 3. 20, 55.

**Lodging**, *n.* †A bed-chamber. 4. 2. 29.

**Look-out**, *n.* Indications? Forecasts? *Nonce* word?

**Loose**, *v.* To relax; alienate. 5. 1. 32.

**Lord**, *n.* 1. An owner of lands,

houses, etc. Now only *poet.* or *rhet.* 5. 1. 79.

2. *Phr.* *My lord*: formerly used in speaking of a nobleman as we now use *Lord*. *Arch.* 2. 4. 106, 108.

**Lug**, *n.* An ear. *Dial.* 5. 2. 89.

**Madam**, *n.* 1. The style of a married woman of position. *Dial.* *Ind.* 23.

2. *Vocatively*, a form of respectful address originally used only in speaking to a lady of high rank. 2. 5. 70.

†3. A lady of rank or station. 4. 4. 162.

**Magazine**, *n.* A storehouse for provisions. Now *rare*. 3. 4. 48.

**Magisterium**, *n.* *Alchemy.* The philosopher's stone. 3. 3. 27.

**Magnificent**, *a.* †Great in deeds. Now *rare*. 4 *Int.* 21.

**Maidenhead**, *n.* †The first of a thing. 1. 5. 33.

†**Mainprise**, *n.* [OF. *mainprendre* to take surety, <*main* hand + *prendre* take.] *Law.* Surety, bail. 5. 5. 5.

**Maintenance**, *n.* In *Law*: (a) An officious intermeddling in a suit in which the meddler has no interest, by assisting either party with means to prosecute or defend it. This is a punishable offense at common Law. (b) Formerly a like intermeddling with the controversy of others as to land, by wrongfully taking or holding possession in aid of one party' (*CD.*). 5. 2. 87, 92.

**Make**, *v.* †To write. 4. 2. 91.

**Maker**, *n.* A poet. *Obs. exc. arch.* *Prol.* for *S.* 5; *Epilogue* 1.

**Making**, *n.* †Poetical composition. *Ind.* 70.

**Man**, *n.* 1. An adult male person. †Applied to the Devil. 1 *Int.* 61.

2. A human being. *Obs.* when 'used explicitly, as a designation equally applicable to either sex' (*NED.*). 4. 4. 34.

**Man-midwife**, *n.* A male who practises midwifery. *Obs.*? *Ind.* 55.

**Manner**, *n.* *pl.* Practices. *Arch.*? 3. 4. 42; 4. 4. 139.

**Man o'law**, *phr.* A lawyer. *Arch.* 3. 1. 33.

**Man o'war**, *phr.* A ship of war; hence, *transf.*, the captain of such a ship; a sea-captain. 2. 4. 7.

**Marchant**, form of *merchant*. 1. 2. 72.

†**Margent**, *n.* [Form of *margin*.] *Milit.* Outskirt, flank. 1. 3. 9 (*fig.*).

**Mark**, *n.* *Her.* An armorial charge or device. 4. 4. 156.

**Marle**, *v.* To manure with marl, a fertilizing mixture of clay and carbonate of lime. 2. 4. 154.

**Mary**, *int.* [The original of which *Marry* is a corruption: from Mary the Virgin.] Indeed, forsooth. 4 *Int.* 50.

†**Mas**, *n.* An abbr. of *Master* (*q. v.*). 2. 5. 106; 4. 4. 62.

**Master**, *n.* 1. A head or chief. 1. 6. 27, 56.

2. A title of address, corresponding to *Magister*. *Arch.* 1. 6. 78.

**Matter**, *n.* 1. Weight of meaning. 4. 2. 77.

2. The plot or action of a drama. *Rare*? 4 *Int.* 3.

3. Subject; material for discussion. 5. 1. 13.

†**Maund**, *v.* To beg. *Beggars' cant.* 2. 5. 16.

**Meat**, *n.* 1. Food in general. *Obs.*, *arch.*, or *local.* 2. 3. 71; 2. 5. 117; 3. 2. 241; 3. 2. 295.

2. Flesh for food. 2. 3. 77; 4. 2. 30; 3. 3. 13?

**Meere**, *a.* †Absolute. 2. 4. 80; 4. 2. 137 (*mere*); 4 *Int.* 39.

**Melancholly**, *n.* †1. Ill-nature. 2. Dejection, sadness. 2. 4. 30.

**Mercat**, *n.* [Form of *market*.] A bargain; traffic? *Obs.*? 2. 4. 37.

**Mesenterium**, *n.* [Same as *mesentery*.] *Anat.* 'A fold or duplication of peritoneum investing the intestine or other abdominal viscus wholly or in part, and serving to retain such viscus in its proper position in the abdominal cavity' (*CD.*). 4. 4. 41.

**Meseraick**, same as *mesentery*. 4. 4. 41.

**Migniardise**, *n.* [OF. *migniardise* < *mignard* delicate.] Gentle or gallant usage; flattery; softnesses. 3. 1. 31. See note.

**Milke**, *v.* To drain the money from. *Obs.* exc. *colloq.* 5. 1. 123.

**Mind**, *n.* A desire. *Obs.*? 3. 4. 37.

**Mind**, *v.* To remember. *Obs.* exc. *colloq.* 2. 4. 100.

**Minion**, *n.* †One who is beloved; a favorite. 2. 1. 10.

**Minute**, *n.* †A petty detail; a particle. 1. 5. 138.

†**Misconceit**, *n.* Misconception, error. Epilogue 9.

†**Mistery**, *n.* A trade or craft. 3. 2. 203.

**Moneth**, form of *month*. 4. 3. 46.

**Money-bawd**, *n.* †A usurer. 2 *Int.* 10; 2. 4. 1.



**Monstrous**, *a.* [L. *monstruum* prodigy.] 1. Unnatural, prodigious?

†2. Having the qualities of a monster, or puppet? Ind. 46.

†3. Full of monsters or strange creatures. (See also 1.) 3 Int. 14.

**More**, *a.* [Comparative of *EE. ma* or *mo* more.] Frequently used in Jonson's day as the comparative of the adjective 'great' with reference both to degree and rank. *Obs.* Cf. *Less*, *a.* 4. 2. 112.

**Mortalitie**, *n.* Decease. Of the death of an individual, *obs.*? 5. 1. 57.

**Mort-main**, *n.* *Law.* Possession of lands or tenements, in dead hands, or hands that cannot alienate, as those of ecclesiastical corporations; inalienable possession. 4. 4. 114.

**Mortify**, *v.* To turn green. Of dead flesh, *obs.*? 2. 3. 21.

**Motion**, *n.* †1. A puppet; also a puppet-show. 1. 6. 61.

2. An impulse; palpitating agitation. Now *rare*. 2. 5. 65.

3. A movement of the hand; hence, a hint, request, or suggestion. 3. 2. 279.

†**Mournivall**, *n.* In the card-game of gleeke, four cards of a sort, as four aces. 4 Int. 81. '§

**Murder**, *v.* To ruin, destroy (an inanimate object, as, a ship). *Arch.*? 3. 2. 87.

**Muse**, *v.* †To wonder. 1. 5. 97.

†**Muster-master**, *n.* Formerly, one charged with taking account of troops, and of their arms and other military apparatus. 2. 3. 82; 2. 4. 7.

**My Lord**, *n.* Formerly the ordinary prefix used in speaking to a nobleman, where we now commonly

use simply 'Lord'. (Now only *arch.*)' (*NED.*). 2. 4. 112.

†**Myne-man**, *n.* A miner. 1. 3. 58.

**Mynt**, *pp.* [Form of *minted*.] Coined; invented. 4. 4. 74.

**Mystery**, *n.* A sacrament. 4. 2. 145.

**Napkin**, *n.* †A handkerchief. 3. 4. 54.

**Native**, *a.* Vitally related to oneself; own. 2. 5. 53.

**Naught**, *a.* †Worthless. 1 Int. 4.

**Neat**, *a.* 1. Finished, complete. 1. 5. 74.

2. Clever. 1. 5. 132.

**Nerve**, *n.* †A tendon, sinew or cord: the original meaning. 2. 4. 160.

**Nimble**, *a.* 1. Ingenious. 3. 1. 50.

2. Keen, sharp. 3. 2. 81.

**Noysome**, *a.* Disagreeable, offensive. *Rare*. 2. 5. 126.

**No-wit**, *n.* †Witlessness. 5. 6. 5.

**Nut-cracker**, *n.* One of the rabble; a groundling. *Prol.* for the C. 8.

**Obedient**, *a.* †Compliant, obliging. 1. 6. 14; 4. 4. 117.

**Observe**, *v.* †To treat with respect; gratify. 2. 5. 80; 4. 3. 18.

**Odde**, *a.* †Extra. 2. 4. 38.

**Of**, *prep.* †1. In the person of; in. 1. 6. 14.

†2. From, out of. 2. 5. 120.

3. Expressing change from one form or condition into another; from. *Arch.* 4. 1. 18.

†4. To. 4. 2. 87.

5. From; because of. *Arch.* or *dial.* 4. 2. 154.

6. *On*. *Arch.* 4. 4. 26.  
 7. *With*. *Obs.* or *dial.* 4. 4. 168,  
 8. *By*. *Arch.* 5. 2. 12; 4 *Int.* 23.  
*Of*, *adv.* [The original form, of which *off* was at first a mere variant spelling. 'Off appears casually from c 1400, but *of* and *off* were not completely differentiated till after 1600.'] (*NED.*). *Away*. 2. 1. 4; 2. 4. 38.

*Offer*, *v.* *With at*: To make an attempt at. Now *rare* or *obs.* 1. 6. 82.

*Oldman*, *n.* A man advanced in years. As single word, *obs.* 5. 1. 101.

*Olla Podrida*. [*Sp.*, lit., *rotten* or *putrid pot.*] 'A dish of Spanish origin composed of pieces of many kinds of meat, vegetables, etc. stewed or boiled together' (*NED.*). 3. 3. 29.

*On*, *prep.* 1. *Of*. 'Common in literary use to c 1750; now *dial.* or *vulgar*' (*NED.*). *Ind.* 46; 2 *Int.* 3, 51; 5. 1. 112.

2. *Of* condition, action, etc., with a substantive, as *on sleep*, *on live*, *on wait*: now mostly replaced by *in*. 2. 4. 145.

*Once*, *adv.* †1. *Emphatically*: Once for all, above all. 2. 3. 53; 2. 4. 24.

*One*, *numeral a.* †Formerly prefixed to other numeral expressions: as, *one sixe moneths*. 4. 3. 46.

*Onely*, form of *only*. 3. 2. 185. *passim*.

*Oppresse*, *v.* †To harass, distress. 3. 4. 2.

*Or*, *n.* [*Fr.* or *gold.*] *Her.* One of the tinctures, the metal gold, often represented by yellow, and in the engraving of arms convention-

ally by dots upon a white ground. 4. 4. 26.

*Or*, *conj.* Either. *Arch.* or *poet.* 2. 2. 51.

*Orbe*, *n.* 1. 'Old *Astron.* Each of the concentric hollow spheres supposed to surround the earth and carry the planets and stars with them in their revolution. *Obs. exc. Hist.*' (*NED.*). †2. *fig.* A sphere of activity. 2. 2. 56 (with immediate ref. to 1).

*Order*, *v.* To put in order. *Arch.* 3. 2. 330.

*Ordinary*, *n.* 1. A public meal regularly provided at a fixed rate in a tavern; hence, a tavern where a meal can be had. 1. 2. 55.

2. A commonplace. *Rare.* 1. 2. 56.

*Oré-growne*, *a.* †1. Fully grown; hence, large? 2. Abnormally large? 5. 5. 31.

*Other*, *a.* †Second; next. 5. 1. 26.

*Outerwork*, *n.* [App. a war. of *outwork*. Not noted in *NED.*] An outer defence or bulwark. 1. 3. 28; 4. 2. 25. ●

*Pad*, *n.* A path; road. Orig. vagabonds' *cant*, introduced in 16th c.; now also *dial.* 2. 5. 17.

*Pageant*, *n.* 1. A tableau or allegorical device, erected on a fixed stage or on a moving car, as a public show. *Obs. exc. hist.* 3. 2. 309.

*Painefull*, *a.* Painstaking, careful. *Obs.* or *arch.* 3 *Int.* 53; 4. 4. 118.

*Parcell*, *adv.* or *adj.* In part, partly. 'As qualifying sbs., *Obs.* since 17th c., till revived by Scott' (*NED.*). 'Persons of the Play 20.

†**Parchment-lace**, *n.* 'A kind of lace, braid, or cord, the core of which was parchment' (*NED.*).

5. 4. 63.

**Part**, *n.* Merit or demerit. *Obs.*? *Rare*? 5. 2. 43.

**Part**, *v.* To divide. *Arch.* 1. 5. 108.

**Partile**, *a.* [*LL. partilis* single.] *Astrol.* Exact to a degree: said of a celestial aspect: opposed to *platic*. 4. 4. 45.

**Passant**, *a.* [*Fr. passant*.] †**Current**; hence, fashionable. 1. 2. 133.

†**Patrico**, *n.* [*Thieves' slang*.] A hedge-priest or orator among gipsies and beggars. 4. 1. 45. See note.

**Penned**, *pp. a.* 1. Feathered. *Rare*. *Ind.* 40.

2. Written. *Ind.* 41 (implied).

**Penne**, *n.* †A large feather of the tail. 5. 6. 29.

**Perboiled**, *pp. a.* [Form of *par-boiled*.] †Boiled thoroughly. 2. 4. 52.

**Perjure**, *v.* †To swear falsely; to deceive by false swearing. 5. 2. 52.

**Person**, *n.* Personality; quality as a person. *Rare*? 1. 6. 62.

†**Perspicill**, *n.* A magnifying glass. 1. 1. 6.

**Perswade**, *v.* To recommend for acceptance. *Arch.* 5. 3. 26.

**Phant'sie**, *n.* [Form of *fantasy*.] The creative imagination. *Prol.* for the C. 13.

**Physick**, *n. gen.* Medicine. *Arch.*? 3. 2. 178; 4. *Int.* 40.

**Pickled**, *pp. a.* 1. Preserved in pickle. 2. Briny. *Rare*. †3. Roguish. (Probably all three are intended.) 2. 4. 12.

**Piece**, *n.* 1. A gold coin. 1. 3. 34.

2. A person: now used only contemptuously, commonly of women; as, *she is a bold piece*. 1. *Int.* 10.

3. A feat in one's special line or calling: almost equivalent to *masterpiece*. (Distinct from the sense of essay, and from the sense of an artistic production, though related to both.) *Rare*? 5. 1. 103.

**Piety**, *n.* Filial reverence or devotion. *Arch.* 5. 3. 24.

**Pipkin**, *n.* A small earthen 'pot, with a horizontal handle. 2. 4. 149.

**Place**, *n.* 1. Town? †2. A stronghold? 3. 2. 51.

3. Precedence. *Obs.*? 4. 2. 107.

†**Platic**, *a.* [*Gr. πλατυς* broad.] *Astrol.* Pertaining to or in the position of a ray cast from one planet to another, not exactly, but within the orbit of its own light: opposed to *partile*. 4. 4. 45.

**Play**, *v.* 1. To seek recreation out of doors; take the air. *Rare*? 3. 1. 17.

2. To give a fanciful turn to a word or an idea. Omission of *on* or *upon*, as here, *rare*? 4. 1. 19.

**Play-maker**, *n.* A writer of Plays. *Obs.*? 4. *Int.* 9-10.

**Pleasant**, *a.* Facetious. Now *rare*. 4. 4. 149.

**Pleasure**, *n.* Indulgence of the appetites. 5. 6. 62.

**Plover**, *n. fig.* A swindler's victim. *Slang*. 2. 3. 82.

**Pockie**, *a.* 1. Afflicted with pox. 2. Contemptible. *Vulgar*. 2. 4. 94.

**Poet-sucker**, *n.* A suckling poet. *Low*. 4. 2. 81.

**Point**, *n.* Climax, acme, crowning stage. *Obs.*? 2. 5. 93.

**Polish, v.** To concoct, fabricate. *Rare?* 5. 2. 35.

**Polite, a. gen.** Complete, finished, elaborate. *Rare.* 1. 5. 74.

**Politically, adv.** †Artfully; with address. 4 Int. 35.

**Politique, a.** †1. Official; state. 2. 3. 61.

2. Artful, cunning, ingenious. *Obs.?* 3. 2. 224; 1. 5. 29.

**Pollard, n.** A stag or an ox that has been polled; a hornless stag or ox. 3. 2. 323 (attrib.).

†**Pontificial, a.** Pontifical; hence, popish. 1. 5. 15; 3. 2. 64.

†**Poore-John, n.** The hake when salted and dried. 5. 5. 34.

**Possit, n.** [Form of *posset*.] A drink composed of hot milk curdled by some infusion, as wine or other liquor, formerly much used as a luxury and as a medicine: often taken at bed-time. 2. 4. 54.

**Potch, form of poach.** 3. 2. 47.

**Poulter, an earlier and more correct form of poulterer, the suffix er in the latter being needless.** 4. 68.

**Pox, n.** [Irregular sp. of *pocks*, pl. of *pock*.] Formerly much used in imprecative phrases: as, *a pox on; a pox of; pox on*. 2. 3. 1; 3. 4. 40.

**Pragmaticke, n.** †A man of business. 1. 5. 104.

**Precedent, n.** A sign or indication. *Obs.?* 1. 5. 16.

**Precept, n. Law.** An injunction; ordinance. 3. 2. 200.

**Preferre, v.** [Form of *prefer*.] 1. To offer? †2. To recommend? 3. 3. 28.

**Premuniri, n.** [So called from the first word of the Writ, which began 'Premuniri facias'.] *Eng.*

*Law.* A species of writ, or the offense for which it is granted, or the penalty incurred. 5. 6. 44 (the offense).

**Presence, n.** Person. *Rare?* 3. 2. 238.

**Present, v. absol.** To appear formally before (a person); to approach. *Rare?* *Obs.?* 2. 2. 7.

**Presently, adv.** †At once. 1. 1. 2; 3. 3. 46.

**Pretty, a.** [OE. *praetig*, crafty, astute (glossed by L. *callidus*, *sagax*.)] †1. Clever, shrewd. 1. 5. 125; 2. 4. 22.

2. Good, considerable. 2. 4. 87.

3. Used vaguely and ironically. 4. 1. 10.

**Prettily, adv.** †Excellently. 2. 5. 62.

**Prevent, v.** †To frustrate, evade. 5. 6. 42.

**Prime, a.** Of the highest social rank. *Obs.?* 2 Int. 18.

**Probation, n.** A test or proof. *Arch.* 4 Int. 63.

**Procure, v.** †To solicit. 4. 4. 128.

**Produce, v.** To develop. *Obs.?* *Rare?* 3. 2. 101.

**Proper, a.** 1. Fine; pretty; ironically of absurd or objectionable things. 1 Int. 10.

2. Good-looking? Now only *prov.* 3. Correct in behavior? 1 Int. 61.

4. Special or peculiar; belonging to one. 2. 1. 35.

5. *Her.* Having its natural color or colors. Said of any object used as a bearing: thus, a sun proper would be a sun represented in its own proper hue of yellow. 4. 4. 15.

**Property**, *n.* Essential character; nature. *Obs.*? 2 Int. 30.

**Prosecute**, *v.* To follow up as a quarry; to hunt. *Obs.*? 1. 1. 24.

**Proud**, *a.* Brilliant; attractive? *Obs.* 2. 5. 58.

**Provide**, *v.* *†intr.* To make ready. 4. 1. 58.

**Pseudodox**, *n.* A false but common opinion. 3. 3. 42.

**Pull**, *v.* 1. To pick the feathers from (a bird). 2. Hence, *fig.*, to pluck, to cheat. 2. 3. 83.

**Pump**, *v.* *fig.* To flatter. 4. 2. 80.

**Pupillage**, *n.* Minority. 1. 1. 16.

**Pure**, *a.* 1. Unmixed. 2. 2. 40.

*†2.* Only, sole? 3. Clear? 4. 4. 152.

4. Absolute. 5. 5. 35.

**Purse-net**, *n.* A net the mouth of which may be drawn close with cords, or closed quickly in any way. 5. 2. 85.

**Pursuant**, *n.* [Form of *pursuant*.] One of the third and lowest order of heraldic officers. 2. 2. 10.

**Pyoner**, *n.* [Form of *pioneer*.] *Milit.* One of a party or company of foot-soldiers who march before or with an army, and are furnished with digging and cutting implements to clear the way of obstructions, repair roads, dig intrenchments, etc. 1. 3. 30.

**Pyrrhick**, *n.* *Pros.* A foot consisting of two short syllables. 4. 4. 58.

**Quack-saluer**, *n.* One who pretends to medical knowledge. Now almost entirely superseded by *quack*,

which is an abbr. of it. 1 Int. 19; 4. 4. 165.

**Quaint**, *a.* *†*Fine, dainty. 3. 1. 31.

**Quality**, *n.* 1. Rank, gentry.

*Obsolescent.* Ind. 8; 3. 2. 240.

2. Order, grade, standing. 4. 1. 8.

*†3.* Essential character. 4. 2. 31.

**Quarrell**, *n.* *†Law.* A suit or action. 2. 5. 9.

**Quartile**, *a.* *†Astrol.* and *Astrol.* *Quartile* aspect, the aspect of two heavenly bodies which are ninety degrees distant from each other. 4. 4. 44.

**Quest**, *n.* An expedition with some exploit as its object, as in mediæval romance. *Obs. exc. poet.* 5. 3. 46.

**Quick**, *a.* *†1.* Of speech, writings, etc.: Smart, lively. 1. 5. 133.

*†2.* Of trade: Brisk, lively. 2. 4. 87.

*†3.* Of the voice: Loud, clear.

*Rare.* 3. 4. 25.

*†4.* Of wine, etc.: Brisk, effervescent. 5. Hence, enlivening. 4. 2. 6.

**Quit**, *v.* 1. To remove, dismiss. Now *rare.* 3. 2. 147.

*†2.* To make a return for (something done to one). 4. 1. 20.

**Quote**, *v.* *†*To speak of. 3. 3. 18.

**Quoth**, *preterite* of *†verb quethe*. Said. *Arch.* 1 Int. 41.

**Race**, *v.* [Form of *rase*, *raze*.] To erase. (Often with *out*). *Obs.* or *arch.* 5. 1. 27.

**Ranke**, *v.* *†*To classify. 1. 5. 121.

**Rascall**, *n.* *†1.* One of low birth; a boor. 1. 2. 131, 138.

2. A low unprincipled person; a scamp. 1. 3. 48; 2. 1. 15.

*†3.* A young, lean, or inferior deer, as distinguished from a full-grown antlered stag. 3. 2. 321.

†**Rauish**, *v.* [*L. rapere* to snatch.] To seize and carry off. 4 Int. 43.

**Read**, *v.* †To teach; discourse upon. 4. 2. 18; 4. 4. 89.

**Recouer**, *v.* †To restore to a proper condition. 4. 3. 50.

**Redoubt**, *n.* *Fortif.* A general name for nearly every class of works wholly inclosed and undefended by reëntering or flanking angles. 4. 4. 52.

**Reforme**, *v.* To correct. Now *rare*. 1. 5. 55; 1 Int. 66.

**Rêlique**, *n.* [Form of *relic*.] A remnant, or leaving. 2. 3. 79.

**Respect**, *v.* 1. To consider, have regard for. This sense is now almost faded out of the verb, as commonly used. 3. 4. 13.

2. To provide for; anticipate. *Rare?* 5. 1. 57.

**Respect**, *n.* Courteous attention. *Arch.*? 2. 5. 80.

**Retriue**, *n.* [Form of *retrieve*.] In *Hunting*, the recovery of game once sprung. 3. 1. 48.

**Return**, *v. intr.* To go back to a former office or duty. (Const. obj. case with omission of *prep.*). *Obs.*? *Rare?* 5. 1. 47.

**Reversion**, *n.* *Law.* A right or hope of future possession or enjoyment; succession. 2. 3. 80; 5. 2. 94.

**Ridiculous**, *a.* 1. Preposterous? †2. Derisive? To The Readers 6. †3. Outrageous? (See also 1.) To The Readers 11.

**Rigged**, *pp.* Dressed. *Colloq.* 2. 5. 42.

**Right**, *a.* †Genuine, reliable. 1. 2. 99; 1. 3. 53; 3. 2. 84; 3 Int. 2.

**Right**, *adv.* Very. *Arch.* or *colloq.* 2 Int. 65.

**Riot**, *n.* Luxurious living. Now *rare?* 5. 4. 27.

**Rite**, *n.* A sacrifice or offering. *Obs.*? Prol. for the C. 5.

**Rival**, *n.* †1. A companion? 2. A competitor? 4. 2. 61.

**Rogue**, *n.* A confirmed beggar, or vagabond. *Obs.*? 2. 4. 16; 4. 4. 127; 5. 1. 4.

**Ruin**, *n.* †A sudden collapse. 5. 1. 41.

**Runne**, old preterite of *run*. Now *dial.* 3 Int. 31.

†**Sack**, *n.* [*F. sec* dry, (<*L. siccus* dry.)] Any dry, light-colored wine from the South Ind. 74; 2. 5. 104.

**Sad**, *a.* †Sober; serious. 2. 1. 1.

**Safety**, *n.* †A safeguard. 4. 4. 145.

**Saraband**, *n.* 1. A slow stately Spanish dance of Moorish origin, primarily for a single dancer, but later used as a contra-dance. 2. Music written in the slow triple time of such a dance, usually with decided emphasis upon the second beat of the measure. 4. 2. 108, 133.

**Sauour**, *v.* †To stink. 2. 5. 116.

†**Say**, *v.* [*ME. sayen*; by aphesis from *assay*.] To test; to try on. 1. 3. 46 (SN.).

†**Scanting**, *vbl. n.* A stinting, or limiting. *Rare?* 2. 1. 25.

**Scarf**, *n.* A band of fine cloth partly decorative, and partly used to cover the face. See note. 3. 4. 49.

**Scattered**, *pp. a.* Giddy, whirling, rolling? *Rare?* 4. 2. 131. See note.

**Scene**, *n.* A play. Now *rare?* Prol. for the S. 13.

**Schedule, n.** A memorandum of instructions. *Obs.*? 1. 6. 34.

**Scheme, n.** *Astrol.* A representation of the aspects of the celestial bodies; an astrological figure of the heavens. 4. 4. 161.

**Scope, n.** 1. Aim. †2. A target. Epilogue 1.

**Scriuener, n.** A notary. *Obs.*? 2. 2. 29.

**Scrowle, n.** [Form of *scroll*.] *Her.* 'The ribbon-like appendage to a crest or escutcheon on which the motto is inscribed. Also *escroll*' (*CD.*). 4. 4. 29.

**Scrupulous, a.** †1. Captious? 2. Exact? 3. 2. 118.

**Seasonable, a.** Well-seasoned; palatable. (A sense not noted in the *Dicts.*) *Obs.*? *Rare*? 2 Int. 65.

**Seasoned, pp. a.** 1. Tried; hence, reliable. 2. Flavored and made palatable; hence, acceptable. 3. Preserved from decay, pickled; hence, sound. 2. 4. 11.

**Se defendendo.** [*L.*] *Law.* The plea of a person charged with slaying another that he committed the act in self-defense. 5. 5. 49.

**Sense, n. spec.** Hearing. *Rare*? 3. 4. 22.

†**Sent<sup>t</sup>, v.** [*Obs.* but *hist.* more correct sp. of *scent* > *L. sentire* perceive by the senses, observe.] To perceive by smelling. 5. 3. 12.

**Sent<sup>t</sup>, v.** To send. 5. 3. 13.

**Sentence, n.** A maxim; a wise saying. *Arch.*? 3. 2. 14.

**Serieant, n.** [Form of *sergeant*.] †A bailiff. 1. 3. 9.

**Serieanty, n.** 'In *English Law*, a species of service which cannot be due or performed from a tenant to

any lord but the king, and is either grand or petit. Grand serjeanty consisted in some service immediately respecting the person or dignity of the sovereign; as to carry the king's standard or to be his constable or marshal, his butler or chamberlain, or to perform some military service' (*Bouvier, Law Dict.*). 4. 4. 108.

**Seruant, n.** 1. One who dedicates himself to the service of another. 2. 1. 36; 2. 5. 92.

†2. A professed lover. 4. 2. 47.

**Serve, v.** *Phr.* *Serve in:* †To bring and set before (a person or company), as food. 3. 2. 241.

**Set, v.** *Phrases.* 1. *Set by:* To put aside. 3. 2. 205.

2. *Set forth:* †To fit out. 2. 5. 42.

3. *Set out:* To publish; to put on sale. To The Reader, 13; 3. 2. 132?

4. *Set wide:* To open wide. *Arch.*? 5. 3. 32.

**Set, pp. a.** [Form of past participle of *sit*. According to *CD.*, it is 'now usually regarded as identical with *set*, past participle of *set*, v.'] Being in place; seated. 3. 1. 41; 3. 4. 10.

**Seventh-night, n.** A week. *Rare*? Or *nonce* sp.? 1. 5. 86.

**Sextile, a.** *Astrol.* Noting the aspect or position of two planets when distant from each other sixty degrees or two signs. The sextile, like the trine, was considered one of the good aspects; the square or quartile, an evil one. 4. 4. 44.

**Shall, aux. v.** †May; will. 1. 6. 67.

**Shew, v.** To seem, to look as though. Cf. Ger. *es scheint*. 1. 5. 69.

†**Shot-clog**, *n.* A person who is a mere 'clog on a company, but is tolerated because he pays the shot or reckoning for the rest; a gull.

4. 1. 47.

**Show**, *v.* To make one's appearance, be present, *Colloq.* Prol. for the *S.* 14.

**Shown**, *tp.* of *show*. Displayed. 3. 4. 63.

**Shrewd**, *a.* †Severe, vexatious. 1 Int. 73.

†**Shrouing**, *n.* A revelling at Shrovetide. Ind. 66 (attrib.).

**Shut-face**, *n.* A wise look? A non-committal look? *Nonce* word?

**Silly**, *a.* 1. Guileless? *Arch.* 2. Foolish? 5. 1. 73.

**Sirrah**. 'Apparently an extension of *sir*, or a modification of the original dissyllabic *sire*. A word of address generally equivalent to 'fellow'. Now *Obs.* or *arch.*' (*CD.*) 1. 3. 51.

**Sit**, *v.* Phr. *Sit down*: †To yield passively. 5. 1. 22.

**Slice**, *n.* A fire-shovel; a fire-pan. *Dial.* 2. 4. 207.

†**Slid**, *int.* An old exclamation, app. an abbr. of *God's lid* (eye). Cf. '*Slife*. 3. 3. 57.

**Slip**, *n.* †A counterfeit coin, according to Steevens, of brass covered with silver. 3 Int. 24.

**Slippery**, *a.* Seductive. *Obs.*? 4. 2. 73.

**Slugge**, *n.* A slow, heavy person. *Obs.* or *prov.* 4. 2. 81.

**Snap**, *n.* Anything caught by a snatch or grasp. *Arch.* 1. 5. 132.

**So**, *adv.* Then. *Rare.* 4. 4. 31.

**Soccage**, *n.* 'In *law*, a tenure of lands in England by the performance of certain determinate service;

distinguished both from *Knight-service*, in which the render was uncertain, and from *Villeinage*, where the service was of the meanest kind: the only tenure in England after the abolition of military tenures' (*CD.*).

**Sol**, *n.* 1. In *Alchemy*, gold. 2. In *Her.*, a tincture, the metal or, or gold, used in blazing planets, as in the arms of sovereigns. 4. 4. 11.

**Sollicit**, *v.* *Law.* †To plead, to advocate. 2. 5. 8.

**Solicitously**, *adv.* Painstakingly, zealously. *Obs.*? 4. 2. 144.

**Some**, *pron.* †A certain person. 1. 1. 34.

**Some**, *a.* †With *singular*: Many a. 2. 5. 42.

**Somewhat**, *n.* Something not specified. *Arch.*? 3. 2. 246; 5. 1. 79.

**Sordid**, *a.* 1. Foul. *Arch.* 3. 2. 221.

2. Base, low-bred. 3. 2. 236.

**Sort**, *v.* †1. To select? 2. To procure? 1. 5. 121.

**Sowce**, *v.* [Form of *souse*.] To plunge into liquid. 4. 4. 98.

**Spar**, *v.* †To bolt or bar. 2. 4. 170.

**Spend**, *v.* To consume, as food. 4. 4. 107. *Obs.*? 2. 3. 72.

**Spice**, *n.* [ <OF. *espice* kind <L. *species* kind, species.] A small quantity; a touch. 1 Int. 77.

†**Spurge**, *v.* To froth or foam, as fermenting ale. Ind. 64.

**Squirrill-limbed**, *a.* Having limbs adapted for climbing; agile. *Nonce* use. 5. 3. 31.

**Stagger**, *n.* In *pl.*, used as a name for 'various forms of functional and organic diseases of the brain and spinal cord in domesticated animals, especially horses and



cattle; more fully called *blind staggerers*' (CD.). 1 Int. 77.

**Stand, v.** †To confront. 5. 6. 3.

Phrases. (1) *Stand for*: To represent, defend. 2. 2. 116. (2) *Stand forth to* (a person): To face, confront. *Obs.*? 4. 4. 63. (3) *Stand upon*: †To observe, keep to, be faithful to. 2. 3. 9.

**Staple, n.** A general market or exchange. Now chiefly *attrib.*, as in *staple article*. Title of the Play; *passim*.

**Startle, v.** To start. *Arch.* 5. 3. 30 (SN.).

**State, n.** †1. An estate. 1. 6. 18; 3. 2. 271; 5. 4. 13.

2. Lofty or stately manner? *Obs.*? 3. A raised platform? 3. 1. 46.

3. A raised platform? 3. 1. 46.

4. Nation. 2. 5. 34.

5. Pomp, brilliancy. 3. 2. 249.

**Stationer, n.** †A bookseller. 1. 5. 58.

†**Statute-Merchant, phr.** 'In law, a bond of record, now obsolete, acknowledged before the chief magistrate of some trading town, on which, if not paid at the day, an execution might be awarded against the body, lands, and goods of the obligor' (CD.). 3. 2. 272.

†**Statute-Staple, phr.** 'In law, a bond of record, now obsolete, acknowledged before the mayor of the Staple or town constituting a grand mart, by virtue of which the creditor might forthwith have execution against the body, lands, and goods of the debtor on non-payment' (CD.). 3. 2. 272.

**Stay, v.** †1. To wait for. 1. 3. 51.

2. To tarry. 1. 4. 14.

†3. To cease. 4. 1. 58; 4 Int. 90.  
• **Sterued, pp.** of *sterve*, a ME. form of *starve*. 1 Int. 20.

**Stewe, n.** A pond for storing table-fish alive. 3. 4. 48.

**Stick, v.** To hesitate; to haggle? *Const. with, obs.*? 3. 2. 72.

**Stile, n.** [*Obs.* but more correct sp. of *style*.] A title. 2. 1. 43.

**Still, a.** †Constant, permanent. 5. 1. 79.

**Still, adv.** †1. Always; habitually. *Ind.* 46; 1 Int. 36; 3. 2. 135; 3. 4. 51; 5. 1. 30; 5. 3. 47.

2. Nevertheless. 1. 5. 50; 4. 2. 169; 5. 1. 119.

3. Yet. 4. 2. 62.

**Stocke, n.** A fixed fund or principal. *Arch.*? *Obs.*? 2. 3. 13; 3. 4. 36.

**Stoop, v.** 1. To bow. 2. Hence, *fig.*, to humble oneself; submit. *Arch.*? 3. 1. 46 (*stoupe*); 4 Int. 35.

**Store, v.** To supply (a person) with a thing. *Arch.*? 3. 3. 49.

**Strange, a.** †1. Uncivil, heathenish. 3. 4. 76; 4. 3. 16.

†2. Unfavorable. Epilogue 7.

**Strangle, v.** To suffocate (as in a bag). *Arch.*? 5. 6. 37.

**Strength, n.** 1. A stronghold. *Arch.* 1. 3. 35; 3. 2. 52.

†2. An army. 3. 2. 58.

3 A stay, support, security. 4. 4. 145.

**Strew, v.** *Phr.* *Strew out*: To wile away; enliven. *Rare?* (Not noted in *Dicts.*) 3. 2. 189.

†**Strooke, preterite** of *strike*. 1. 1. 28; 1. 2. 4.

**Subtill, a.** 1. Of material things: Fine, minute. *Obs.*? 1. 1. 25.

2. Of mental things: Refined, delicate. 4. 2. 138; 4. 3. 51.

**Subtle, a.** Rare, rarified. 5. 1. 47.

**Sue, v.** Phr. †*Sue livery.* Eng. Law. To take proceedings, on coming of age, to recover lands which the king had held as guardian in chivalry during the plaintiff's minority; hence, *fig.*, to declare one's self of age. 1. 1. 19. See note.

**Sullen, a.** 1. Thoughtful? *Obs.*? 2. Foreboding ill? *Obs.*? 2 Int. 49.

**Sunne, n.** *Her.* A bearing representing the sun. 4. 4. 15.

**Superstition, n.** †Idolatrous devotion. 5. 6. 23.

**Sweep, v.** To wipe. *Obs.*? 2. 3. 19 (SN.).

†**Syllab, n.** A syllable. 5. 2. 37.

**Tackle, n.** The tools of any work or sport (in this case, *archery*). Epilogue 12.

**Take, v.** 1. To absorb (as, salt). 2. 4. 11.

2. To have an effect; to work (as, medicine). 5. 3. 49.

3. Phr. *Take up.* (a) To buy or borrow on credit. *Colloq.* Ind. 67; 3. 4. 41. (b) To halt; to remain in a place. 4. 2. 160.

**Tale, v.** To count. *Rare*? 1. 3. 16 (SN.). Misprint?

**Tasseled, pp. a.** *Her.* Adorned with tassels. 4. 4. 26.

**Tast, v.** †1. To touch; hence, to test or prove; hence, to testify. 1. 5. 75.

2. To partake of; hence, to enjoy. 3. 2. 120.

**Temper, n.** *Astrol.* The essential character or nature of a star as affecting the humours of the human body? 2. 1. 51.

**Then, form of than.** This was the usual spelling until about 1670,

when it was changed to *than*, in order to distinguish between the conjunction and the adverb. Ind. 31. *passim*.

†**Thorow, prep.** [Form of †*thorough*.] Through. 1. 3. 54; 5. 5. 44.

**Throng, n.** A time when there is a great press of business. *Scottish.* 1. 5. 126.

**Tide, v.** To manage. 4. 4. 72.

**Time, n.** †Measure; tune. 1. 3. 14.

**Tireman, n.** A dresser in a theater. *Obs.* or *rare*. Ind. 49 (SN.).

†**Tiring-house, n.** The room or place where the actors dressed for the stage. Ind. 62, 72.

**Tissue, n.** †Cloth interwoven with gold or silver; a kind of *cloth of gold*. No longer *spec.* 3. 4. 49.

**To, prep.** †1. For. 1. 3. 51; 3. 2. 232 (SN.).

3. Besides. 3. 2. 175.

3. In accordance with. Prol. for the C. 3; 4. 4. 173.

**Token, n.** A metal tablet issued by private persons and used in lieu of coin. 5. 4. 34. See note.

**Towardly, a.** †Promising. 4 Int. 31.

**Toy, n.** †1. A whim. 1 Int. 27.

2. A trifle. 2. 2. 39.

**Translate, v.** †1. To remove, or convey (*spec.* in Scripture, to heaven, without natural death)? 2. To transform? 3. 3. 19.

3. To transfer. *Arch.*? 4 Int. 62.

**Tree, n.** †A piece of timber; *spec.*, a bow. Epilogue 5.

**Trench, v.** To violate, encroach upon. (None of the *Dicts.* assigns this meaning to the transitive verb,

exc. in const. with *prep.*) *Rare?* 5. 6. 48.

**Tricke, n.** A habit; mannerism. Ind. 46.

**Tried, pp. a.** Seasoned: said of wood. Epilogue 5.

**Trine, n.** *Astrol.* The aspect of two planets distant from each other 120 degrees, or the 3rd part of the zodiac. The trine was supposed to be a benign aspect. 4. 4. 44.

**Tripes, n.** Entrailles. Now only in *low* use. 4 Int. 62; 5. 5. 47.

†**Trousers, trowses, n.** [Form of *trousers*] 'The close drawers over which the hose or slops (the loose breeches) were drawn' (Gifford). 1. 1. 1 (SN.); 1. 2. 2.

**Trowle, v.** [Form of *troll*.] To sing in the manner of a catch or round. 4. 4. 44.

**Truss, v.** 1. To tie (gen. with *up*). *Arch.* 5. 3. 15.

2. To hang as a criminal. *Arch.* 5. 3. 16 (implied).

**Trust, n.** 1. A duty or office entrusted to one. 3. 1. 6.

2. Confidence. 5. 1. 70; 5. 3. 8.

3. A deed of trust. 5. 2. 4.

4. Condition of one placed in a position of confidence. 5. 3. 7.

5. One to whom business is entrusted. *Rare?* 5. 3. 7.

†6. Trustworthiness. 5. 3. 8.

**Truth, n.** A fact. *Obs.?* Prol. for the C. 12.

**Tune, v.** To give a regular beat to. *Rare?* 3. 2. 243.

**Tune, n.** Time, cadence. 4. 2. 139.

**Turn-pike, n.** A turn-stile. *Arch.* 3. 1. 37.

**Tyke, n.** A low-bred dog; a cur. *Prov.* 5. 4. 57.

**Under-part, v.** To subdivide.

*Rare.* 1. 5. 113.

**Vnresistable, a.** Irresistible.

*Rare. Obs.?* 3. 2. 58.

**Vnto, prep.** [Formerly possessing most of the various senses of *to*; now a *poet.* and *arch.* form, and of limited application.] 1. For. 3. 4. 60; 5. 2. 78.

2. Of. 2. 2. 3.

**Vpon, prep.** 1. With regard to. 1. 5. 58.

2. Against. 1. 6. 28.

†3. At. 1. 6. 64.

†4. In, within. 2. 2. 23.

**Vrinal, n.** *Med.* A glass vessel used in urinalysis. 2. 4. 74.

**Vse, n.** †1. Interest; usury. 3. 4. 41, 42; 5. 4. 20.

2. Enjoyment. 4. 3. 39; 4 Int. 67; 5. 2. 26.

3. Benefit. 5. 2. 80.

4. A legitimate or reputable need or purpose. *Obs.?* 5. 6. 61.

**Vse, v.** 1. To employ; spend; enjoy. 2. 5. 19.

†2. To lend at interest. 2. 5. 20.

3. To act toward; treat. 4. 3. 31, 32; 5. 6. 22.

4. To resort to or practice frequently. *Arch.* 4. 1. 7.

**Vserer, n.** [Form of *usurer*.] †A person who lent money at interest. Now only applied to those who lend at an exorbitant or illegal rate of interest. 5. 4. 7.

**Varlet, n.** †1. In cards, the jack or knave. 4. 1. 30.

2. A rogue. 5. 2. 69.

**Vena caua, phr.** One of the main veins opening into the right auricle of the heart. 4. 4. 40.

**Vena porta**, *phr.* 'The portal vein; a large, short trunk receiving the blood from the chylopoietic viscera, formed from the union of the splenic and superior mesenteric veins. It enters the transverse fissure of the liver, which it divides into a right and left branch, which again subdivide to be distributed to the liver. Also called *vena portae* or *portarum*' (CD.). 4. 4. 40.

**Vent**<sup>1</sup>, *v.* [ <vent a sale <F. *vente*.] To vend, or sell. 1. 2. 27.

**Vent**<sup>2</sup>, *v.* [ <vent a hole or opening.] 1. *intr.* To discharge; erupt. 1. 2. 40. \*

2. *trans.* To publish; give out; circulate. 1. 2. 52.

**Venter**, *v.* [Form of *venture*.] To invest. *Arch.* 3. 2. 67.

**Venter**, *n.* [Form of *venture*.] A commercial speculation. 3. 4. 79.

**Vert**, *n.* *Her.* The tincture green. 4. 4. 25.

**Vertuous**, *a.* †1. Of the agent, exhibiting strength and courage. 2. Of the thing attempted, calling for strength and courage. *Rare?* 4. 4. 148.

**Vicissitude**, *n.* Mutability. *Rare?* 2. 4. 188.

**Visor**, *n.* †Countenance, visage. 5. 6. 9.

**Volley**, *n.* In *Tennis*, a return of the ball by the racket before it touches the ground, especially a swift return. *At volley*, [F. *à la volée*], on the fly; hence, *fig.*, at random. 4. 1. 24.

†**Vorloff**, *n.* [Du. *verlof*.] The original form of *furlough*. 5. 1. 89.

**Vow**, *n.* †A solemn declaration. 5. 2. 31.

**Wage**, *v.* *Phr.* *Wage law*: 'In *old English Law*, to come forward as a defendant, with others, on oath that he (the defendant) owes nothing to the plaintiff in the manner as he has declared' (CD.). 5. 1. 117.

**Wait**, *v.* †1. To watch for. 2. 2. 57.

2. With *upon*: (a) To escort. *Colloq.* 3. 2. 327; 4. 3. 15. (b) To attend as a servant or follower. 4. 3. 20.

**Wake**, *n.* †The state of being awake. 2. 5. 51.

†**Wanion**, *n.* A word found only in the phrases *with a wanion*, *in the wanion*, and *wanions* on you, all imprecative. *With a wanion*: Bad luck to you; the mischief take you, etc. 3. Int. 57.

**Want**, *v.* 1. To miss (a person or thing). *Obs.?* 1. 6. 21.

2. To do without. *Rare?* 3. 4. 52.

3. To need; lack. 4. 2. 105.

†**Ware**, *v.* *Imperative.* Beware of. (Exc. in a few phrases, as in *ware*, hawk, *ware* hounds, *beware* is now used instead of *ware*.) 5. 5. 57.

**Washing**, *ph. a.* Overwhelming? 5. 5. 15. See note.

**What**, *rel. pron.* Whatever. *Obs.?* 2. 5. 108.

**What**, *adv.* †*Exclamatory* and *intensive*: How; how greatly. 4. 3. 13.

**Where**, *rel. conj.* Whereas. *Arch.* 1. 5. 25; 5. 6. 7.

**Whereto**, *rel. conj.* In addition to which. *Obs.?* 1. 5. 11.

**Which**, *rel. pron.* Whichever. *Obs.?* 4. Int. 73.

**Wholesome**, *a.* Healthy, whole. CD. says *obsolescent*. (Occasion-

ally still heard in America.) 2. 4. 99; 4. 1. 34.

**Wilde, a.** Volatile, flighty. 3. 2. 118.

**Wilde-fire, n.** 'Greek fire, the general name of many sticky inflammable compositions much used in naval warfare and sieges in mediaeval times' (*New Int. Encyc.*). 3. 2. 48.

†**Windore, a** perverted form of *window*, simulating *door*. 2. 4. 170.

**Wit, n.** 1. A person of great learning; a person of taste or discernment. *Arch.* Ind. 16; Prol. for the S. 19; 1. 2. 114.

2. Cleverness. 1. 5. 128.

3. Intelligence; discernment. 1. 1. 3; 1. 2. 125.

**With, prep.** 1. In consequence of. 2. 4. 168.

†2. By. 4. 2. 77, 78.

**With all, prep.** An intensive form of *with*. *Arch.* 2. 4. 181.

**Wittily, adv.** †1. Wisely? 2. With a witty turn? 4. Int. 79.

**Wooe, v.** †To seek to obtain. 3. 2. 236 (SN.).

**Worship, n.** 1. An ascriptive title. 2. 2. 2. *passim*.

2. Respect; honour. *Arch.*? 2. 4. 185.

**Wort, n.** An infusion of malt. Ind. 65.

**Wrest, form of wrist.** 4. 2. 52.

**Writ, pp.** Form of *written*. *Obs.* or *arch.* Prol. for the C. 3; 3. 2. 220.

**Year, n.** Phr. *Of years*: Of age. (Not noted in *Dicts.*) *Arch.*? 2. 4. 25.

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## INDEX

- acates, 153.  
 acme, 132.  
 advance, 186.  
 advised, 168.  
 Æsop, 138.  
 affection, 221.  
 aldermanity, 193.  
 Allot, R., 122.  
 Almanach, 203, 211.  
 almond butter, 174.  
 Almonry, 193.  
 amber, 140.  
 ambition, 155.  
 Ambler, 143.  
 Amboyna, 181.  
 Andrews, A., *Hist. of Brit. Journalism*, xliii.  
 Apicius, 209.  
 Apollo, 207.  
 Apollonius, 167.  
 Apollo Room, 169-70.  
 Archie, 180.  
 Argurion, xxxii.  
 Arion, 190.  
 Aristophanes, *Plutus*, ix-i, xxxii, 154, 207.  
 ——— *Wasps*, xxi, 222.  
 arms, set up, 171.  
 arras, 138.  
 Assinigo, 224.  
 astrology, 209, 210.  
*Athenacus*, 189, 200.  
 attributes, 161.  
 ayre, 156.  
  
 Baal, Prophet, 180.  
 badge, 222.  
 baiting bulls, 223-4.  
 bane o', 207.  
 barbers, 135, 144, 147.  
 Bates, K. L., xii.  
 Bavier, 186.  
 bawd, 161.  
 beamy, 208.  
 Bear, The, 122.  
 Beaumont and Fletcher, *Knight of the Burning Pestle*, xxxiii.  
 bed-staff, 221.  
 beggars, 168.  
 Beggars-bush, 211.  
 begging lands, etc., 214.  
 benevolences, 130.  
 Benson, J. (I. B.), 122.  
 besant, 209.  
 bescumber, 223.  
 Bethlem Gabor, 186.  
 Betlem, 197.  
 betting, 195.  
 billmen, 140.  
 black is his eye, 150.  
 block, 139.  
 blood-royal, 208.  
 blusket, 225.  
 Bolton, *Elements of Armories*, 154.  
 Bourne, Fox, *Eng. Newspapers*, xxxviii, xxxix, xliii.  
 Bowling Alley, 195.  
 breeches, 140.  
 bringers-up, 209.  
 broken sleeve, etc., 139.  
 broker, 227.  
 Buffone, Carlo, 227.  
 Bullion, Sir Bevis, 141.  
 burgess, 168.  
 Burton, *Anatomy of Melancholy*, xxxvi.  
 Butter-box, 174.  
 butter, mad, 174.  
 ——— roasted, 157.  
 Butter N., xviii, xxiii, xxxvii seq. xlv seq.  
 ——— Specimen of his news, xli.  
 by description, 185.  
  
 call together, 160.  
 Camden, 211.  
 Canary sack, 222.  
 candle-rents, 161.  
 canter, 166.  
 canting, 149.  
 Capitol, 226.  
 Captain, 142, 161.  
 carpet, 142.  
 casamates, 140.  
 castril, 156.  
 celler, 199.

Chamberlain, John, 143.  
 chambermaid, 155.  
 chamber-pots, gold, 192.  
 Charles I, xx.  
 Chaucer, *House of Fame*, xxii, xlii,  
 179.  
 cheat, 219.  
 chimia, 193.  
 Christmas, 124.  
 chronicler, 145.  
 civil, 217.  
 Clapper-dudgeon, 165, 210.  
 claret, 206.  
 clericus, 175.  
 clout, 229.  
 coaches, 131.  
 coachmen, 182.  
 coat-card, 197.  
 Coke, 228.  
 Coleridge, xxii.  
 Collier, J. P., xxx.  
 colon, 227.  
 colonel, 182.  
 colour of advantage, 211.  
 come forth, 169.  
 compile, 211.  
 complement, 168.  
 concentricks, 156.  
 conduits, 193.  
 conjuring-book, 195.  
 conscience, 219.  
 consult, 207.  
 contracted, 148.  
 cooks, 181, 200.  
 coozening, 141.  
 corantos, 176.  
 cornucopia, 179.  
 Cornwall, 148.  
 coronation, 187.  
 cousins, 203, 207.  
 cozen, 146.  
 crafty knave, 168.  
 crop, 157, 220.  
 cry up credit, 204.  
 cry you mercy, 125-8.  
 Cunningham, F., xxx, li, lii.  
 custard politique, 158.  
 Cymbal, xxxvii, xlii *seq.*  
 cythern, 147.

danger, 211.  
 Daniel, Samuel, 185-6.  
 Devil, 150, 160.  
 Devil Tavern, 169-70.  
 dining, hour of, 188, 196.

disinherit, 216.  
 dispenced, 177.  
 dog-leech, 162.  
 Doppers, 179.  
 doublet, 161.  
 draws the city-ears, 185.  
 drinking to pegs, 206.  
 dry-fat, 192.  
 Duke Humphrey, 190-1.  
 dummerer, 223.  
 Dunkirk, 177.  
 Dutchman, 137, 189.

eating Christians, 181.  
 eel, 177.  
 eel-boats, 177.  
 egg, 219.  
 emissaries, 135.  
 engine, 219.  
 escuage, 210.  
 Estifania, Lady, 138.  
 Exchange, The, 136.

fat kitchen, 199.  
 feather man, 216.  
 feathers on clothing, 128.  
 Ferdinand II, 176.  
 fetch of, 160.  
 fiddlers, 203.  
 Fielding, H., xxii.  
 Fifth Monarchy, 176.  
 fire-works, 129.  
 fishmonger's sleeves, 161.  
 Fitton, 122.  
 Fleay, xviii, xxxi, li.  
 fleets, 166.  
 Fletcher, *Fair Maid*, xxxi, xl, xlii.  
 flyen, 214.  
 Folio, First, xi, xiii.  
 Fool, 150.  
 fool up, 138.  
 forespeak, 172.  
 forfeitures of estates, 227.  
 form, 207.  
*Frankfurter Journal*, xl.  
 funeral feast, 189.

Gainsford, Captain, 143.  
 Gardiner's Lane, 194.  
 gentlemen, 216.  
 gentlewomen at Jonson's club, 188.  
 Gifford, xiv, xvii, xviii, xxi, 132.  
 gifts, 146.  
 gipsies, 213, 198.  
 girdle, 139.

Gondomar, 178, 183.  
 gossips, 124.  
 gourmandizing, 191.  
 gown, 132.  
 Grant, A., *Newspaper Press*, xlii.

hair, 165, 182, 201.  
 Harwich, 178.  
 Hart, H. C., 143.  
 hat-band, 213.  
 have the wine for you, 191.  
 hawking, 175.  
 Hazlitt, W. C., xii.  
 heart of cheare, 228.  
 helps, 133.  
*her for its*, 201.  
 heraldry, decline of, 211.  
 Herford, C. H., xliii.  
 hermaphroditic dress, 133.  
 High Commission, 214.  
 hindred, 135.  
*his*, neuter use of, 130.  
 hogshead, 199.  
 Hokos Pokos, 172.  
 hole, 220.  
 hoops, 162.  
 hoop-tankard, 206.  
 Horace, 154, 201.  
 horns, 151.  
 horse-leech, 150.  
 hum, 205.

identifications, xlv *seq.*  
 'ill, 202.  
 indent, 158.  
 Infanta, 123, 172-4.  
 inprint, 139.  
 intend, 153.  
 interest, rate of, 153.  
 intergatory, 223.  
 intestina, 227.  
 Italian prints, 138.

Japhet, 182.  
 jeer, 224.  
 jeering, 197.  
 jellies, 189.  
 Jesuits, 177.  
 Jonsen, Ben and *London Prodigal*,  
 xxv *seq.*  
 — and Madrigal, 1 *seq.*  
 — and Wither, lv *seq.*  
 — *Barth. Fair*, xiv.  
 — *Case is Altered*, xix, xxii,  
 xxviii.

Jonson, *Cynthia's Revels*, xxi, xxxii,  
 129, 146.  
 — *Devil is an Ass*, xiv.  
 — *Discoveries*, 138, 185, 191.  
 — *Every Man In*, xxxii.  
 — *Magnetic Lady*, xlv.  
 — *Neptune's Triumph*, xix, 125,  
 137, 189, 190, 199, 200.  
 — *News from the New World*,  
 xxxii, xlii, xlv, 144, 145.  
 — *Pan's Anniversary*, 151.  
 — *Poetaster*, 1.  
 — *Tale of a Tub*, xxix, xxxi.  
 — *Time Vindicated*, lv, lvi, lvii.  
 Jubilee year, 228.  
 judge's daughter, 155.  
 julep, 189.

King's Majesty's Servants, 121.  
 King Street, 194.  
 kiss close, 168.  
 kitchen, fat, 199.  
 Knight, C., xxiii.  
 knitting-needle, 163.  
 knots, 157.  
 Koeppl, E., xxii, xxiii, xxix.

Lamb, Doctor, 151.  
 lapwing, 183.  
 Laud, 198.  
 leases, 210.  
 Lee, Sidney, xxiii, xxxvii, xliii, xlvi.  
 leek, 209.  
*leges scriptae*, 155.  
 Legh, Gerard, *Accedens of Armory*,  
 154.  
 lepers, 197.  
 Lessing, xxiii.  
 Lickfinger, 123.  
 lie, 198.  
 Liechtenstein, 177.  
 Light-foot Ralph, 157.  
 light on, 156.  
 limb, 208.  
 Lindsay, C. I., xxxviii.  
 lines, 202.  
*Lingua*, 167.  
 linne, 212.  
 Littleton, *Tenures*, 210.  
 Lollards, 221.  
 London Bridge, 162.  
*London Prodigal*, xxii-xxxi, xxxiii,  
 lix.  
 Lucian, *Timon*, xx, xxi, xxxii, 204,  
 207, 213, 217, 220.

*lucida intervalla*, 220.

Madrigal and Jonson, 1 *seq.*

—— and Wither, *iv seq.*

maintenance, 220.

Mallory, H. S., xv.

man-midwife, 129.

margents, 140.

marrowbones, 200.

Masson, xlv.

Master of arts, 146.

Masters worship, 147.

maund, 166.

Maximilian I, 176.

May-day, 187.

Medley's (tavern), 131.

Mercurius Britannicus, 145.

meridian, 132.

*Merry Devil of Edmonton*, 152.

Middle aisle, 137.

Middleton, *Game at Chess*, xix,  
183-4.

migniardise, 175.

mint, 202.

Molière, xxii.

monkeys, 164.

monopolies, 192.

monsters, 146, 204.

monstrous, 129.

more or lesse, 203.

mortgage, 156.

motions, 148.

mouldie, 158.

Munday, A., 210.

muster-master, 158.

my lords, 162.

napkin, 192.

needs must go whom the Devil  
drives, 160.

negative, double, 155, 217.

never made good meal, etc., 153.

Newcastle, Earl of, xiv.

news-letters, xxxv.

news-pamphlets, xxxvi-vii.

Nicholson, B., xii, xiv, xxx.

*Nieuwe Tijdinghen*, xl.

night-cap, 218.

not, 219.

nutmegs, and ale, 142.

*obsonare famen ambulando*, 191.

Old Harry groat, 165.

once, 159.

one six months, 207.

oracle, 161.

ordinaries, 135.

pageants, 186, 187.

Parliaments, 196.

parts, 219.

patrico, 198.

patriot, 151.

Paul's, 136.

Paul's Church-yard, 122, 146.

Pebody, C., *Eng. Journalism*, xlii.

Pecunia, xviii, 148, 172-3.

perishing, 192.

perjury, 219.

perpetual motion, 178.

persons in plays in guise of specta-  
tors, 149.

perspicills, 133.

Phoenix, the (tavern), 131.

Picklock, 217, 228.

pike, 176, 226.

pill to purge melancholy, 159.

plague, 141, 157, 212, 216.

Plautus, *Aulularia*, xxii, xxviii,  
163-4, 226.

—— *Captivi*, xxii, xxvii.

play-boys, 196.

Pocahontas, 174.

poets, beggarly, 150.

poet-sucker, 202.

political ingest, 214.

politicks, 210.

poor John, 226.

Pope, A., 153.

porcelain, 162.

porter, 221.

posset, 161.

Potosi, 209.

pox, 156.

prime, 139.

proclamations, 182.

Prologue for the Court, 132.

pump, 202.

pure preserver, 211.

pyoners, 140.

Queen Hithe, 178.

Ram Alley, 160.

rat behind hangings, 220.

relative, omitted, 157.

respecting, 217.

returned, 217.

riming rats, 215.

Ripon, 141.

rites, 153.  
rogue, 166.  
Rose, 202.  
Rosie-crosse, 201.  
ruffe, 139.

sack, 130.  
Saints at Amsterdam, 179.  
Sanctuaries, 194.  
sanguine, 156.  
Saraband, 203.  
scarfs, 191.  
scatter, 206.  
Schlegel, xxiii.  
sciences, liberal, 147.  
scrivener, 155.  
seasons, 200.  
selling peerages, 206, 211.  
service of state, 130.  
set a beggar on horseback, etc., 212.  
seventh-night, 146.  
Shadwell, T., xxii.  
Shakespeare and *London Prodigal*,  
xxiii, xxv.  
shall, 148.  
shal's, 196.  
share, 184.  
sharpers of London, 196.  
Shirley, James, *Love Tricks*, xl,  
xlii.  
shoe-tie, 213.  
shopkeepers and country galls, 141.  
shot-clog, 198.  
shows, 131.  
Shrovetide, 124.  
Shunfield, 123.  
Sidney, Sir Robert, xxxv.  
silk-worm, 138.  
Silver Street, 192.  
Sitting on the stage, 123, 124, 125.  
slice, 165.  
Smith, Captain, 169.  
Smug, 153.  
Snarle, 225.  
Sol, 208.  
Spalato, 153.  
Spanish marriage, xix, xx, 174.  
Spanish perfume, 138.  
Spinola, 176, 178.  
spurges, 130.  
spurs, 140, 141.  
stage-costumes, 129.  
stand for, 203.  
stand it out, 179.  
Star Chamber, xli, xlv.

state of years, 185.  
Stationers in Paul's<sup>e</sup> Church-yard,  
146.  
statutes, 227.  
St. Katherine's, 178-9.  
stools on stage, 123.  
strengths, 140.  
strew out, 182.  
subject to exception, 174.  
subtill feet, 204.  
subtill turnes, 163.  
subtillties, 190, 200.  
Sun, 202.  
swans, 226.  
syllab, 219.

tailors' libraries, 138.  
take, 222.  
take salt, 159.  
talk six thousand, 191.  
tassel'd of the first, 209.  
tenement, 155.  
tennis, 197.  
terms of Court, 144.  
that, 167.  
Theocritus, 149.  
*they*, indefinite use of, 200.  
Thirty Years' War, 177.  
three lives, 135.  
thumb-ring, 162.  
Tieck, xxiii.  
Tilly, 176.  
title, or play-bill, 132.  
token, 222.  
token, by the same, 151.  
tomb-stone, 147.  
torch, 203.  
tossing dogs, 207.  
*totalis*, 140.  
To the Readers, 174, 213.  
Tothill Fields, 195.  
trail, 176.  
tree, 229.  
trials of animals, 222.  
Trismegistus, 199.  
true jests, 225.  
trumpeters, 147.  
trussed up, 221.  
truths, 132.  
turkeys, 225.  
turn-pike, 175.  
turns, subtill, 163.  
Tuttle Street, 193.  
two do not do one office well, 175.

- venison, 157. •  
 Vertumnus, 175.  
 Vice, 151.  
 Vittellesco, 177.  
 Voltore, 220.  
*vorloff*, 218.  
  
 wage law, 218.  
 wannion, 196.  
 want, 204.  
 Ward, A. W., xii, xxxi.  
 wardship, 134.  
 warrant him, 212.  
 washing blow, 224.  
 watch, 134.  
 water lectures, 213.  
 watermen, 144.  
*Weekly News*, xxxviii-xliv.  
 Welsh brief, 218.  
 Welsh mines, 209.  
 Westminster Hall, 137. •  
  
 Whalley, xiv, xvi.  
 wheel-barrow, 157.  
 wild-fire, 177.  
 will, 134.  
 white-broth, 160.  
 witches, 171.  
 Wither, and Jonson, *lv seq.*  
 ——— and Madrigal, *lv seq.*  
 ——— *Abuses Stript and Whipt*,  
 ——— *Fair Virtue*, etc., lvii.  
 ——— *Fidelia*, lvii.  
 ——— *Juvenilia*, *lv seq.*  
 ——— *Motto*, lvi.  
 ——— *Shepherd's Hunting*, lvii.  
 witness, 219.  
 wits, covey of, 160.  
 Wool-Staple, 194.  
 worm of the peace, 221.  
 write like a gentleman, 205.  
  
 Zeale-of-the-land-Buzy, 196.



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